

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

A Review of Philip Herne—The Eager and Clamorous Circumstances of its Production—Popular Success Consists in Meeting Popular Desire—The Merits and the Faults of Mrs. Fiske's Play—The Heroine the Distinct Creation of the Piece—The Plot and its Treatment Analyzed—Joseph Wheelock's Artistic and Natural Acting—The Other Participants in the Performance.

What are euphemistically called "the attending circumstances" were all auspiciously eager, clamorous and jubilant at the production of Philip Herne on Monday night.

The play moved in an atmosphere of friendly breaths and was moved by it. Everybody employed in its production was audibly and visibly congratulated. The excellent cast traversed the stage and bent its heads to the greeting between each curtain. The dramatist was out promptly at the end of the second act with thanks, and spiked the guns of her critics, as she claimed, by announcing the source of her main incident. The manager made his appearance and accepted his share of the vociferous harvest.

The audience was ripe with theatrical judgment and brilliant with intelligence. It applauded everything—accepted everything.

In view of these circumstances it may appear impertinent to be calm enough to judge. There may be something inhuman in cool reflection when one is breathing hurrahs. One finds it difficult to get his longitude in a tempest, or to calculate his whereabouts by a hurricane.

Philip Herne, like all other plays that are worthy of serious thought at all, must be weighed by some other balance than the maker's desires or the manager's purposes. And the cool decision of the judge can only be expected after the eloquence of the counsel and the sympathy of the friends have left the atmosphere clear.

It is a very pat and a very cheap reply of the maker and manager that they did not present the play for a judge's opinion, but for the public's acceptance.

Such a reply is based upon an utter misconception of first-night approval. Opinions are rarely, if ever, expressed by a first-night audience unless the play is insultingly bad or transcendently good. What the audiences express is their emotions, their prejudices, their predispositions, their sensibilities. An audience at the theatre is very much the same as an audience under the spell of a popular orator. Their emotions are appealed to and aroused, and when once the emotional nature is dominant the reflective judgment is abeyant. It waits for a cooler moment, and the next morning the crowd that was swayed and driven by the magnetic sophistry of the speaker begins to wonder what it was that crazed it. The same arguments are curiously cold and illogical when pondered over in type. There are inconsistencies that were undetected in the rush of words and the magnetism of action.

It is at such times that the public turns to such assistance as it can get from reflective sources to correct its impressions, to sober its impulses, and to corroborate its better judgment.

Philip Herne is a play which again puts before us the interesting fact that popular success in the theatre means meeting and not transcending popular desire.

In no sense can Philip Herne be called creatively original. Its main theme or *motif*—that of an innocent man suffering voluntary imprisonment for another's crime—has been used time out of mind by romancer and dramatist. "The Silence of Dean Maitland" and "His Natural Life" are only two examples of the working of this *motif* out of twenty that can be named.

This is not mentioned as an objection, for the current drama everywhere is reproducing, not creating; but it stands at the threshold of investigation as a determining fact in estimating the originality of the work.

The purpose of the dramatist, as I take it, is in this case to present a hero who is capable for the sake of a principle of enduring years of suffering rather than open his mouth.

The idea in itself is a noble one, and must remain so, no matter how many times it is reproduced.

The question then resolves itself to this: How has the dramatist worked out the idea

conformably to the standards of literary and dramatic good taste?

I answer—with exceedingly clever theatrical resources; with an adroit knowledge of her theatrical *clientele*; with a large but somewhat reckless sympathy for that which is unconventionally generous, noble and charitable; with an occasionally effusive, but smart, rhetorical sweep; with a dash of masculine humor, and with a certain defiance of probability and of social limitations.

She has introduced a heroine, Miss Armitage, who is distinctly the creation of the piece. Nothing exactly like her was ever seen on the stage before. And this personage, somewhat inadequately portrayed by Miss Helen Russell—in my opinion—embodies in the conception, if not in the execution, more of the purpose, the temperament and the originality of the authoress than all the rest of the characters put together.

considerations of prudence, reticence and womanly precaution. She opens her window and invites him in. He has no explanations to make, but he accepts the invitation. And when asked why he looked into the window replies that there are some things that we never can explain—an observation that will be accepted by the critic without a protest.

There can be no doubt that the attempt here is to make the natural and generous impulses of a woman override all other considerations. The only question worth asking in view of that attempt is whether the natural and generous impulses when they override all other considerations do not convert their possessor into what we have now agreed to call a crank.

It is notable that the audience felt the generous side of this attempt without realizing its logic.

Miss Armitage's position is anomalous. She is won by the theatrical distress of her visitor.

in the interview that she is going to fall in love with Herne because he is a convict.

On the other hand, Herne throughout the scene is crushed and criminal like, for what reason I could not understand. It is guilt that crushes such a character, not misfortune, and Philip ought to have a consciousness that he is innocent. He has a strength of will in the first act to assume and hold a false position that entails years of misery. Surely a man of so much character would stand erect and defiant in spite of the self-entailed circumstances.

Mr. Haworth's performance of Philip Herne was, in my judgment, by no means as artistic and natural as Mr. Joseph Wheelock's Tom Barrett. I cannot help remembering that recital of wrongs and of murder, made with a breaking heart, cloven with remorse and choked with tears, as the finest bit of acting in the play. It had a quality of sustained emotion of quiet depth, of helpless

a light breaks in upon me. You are not my son. You are some other man's son!"

Miss Armitage's attachment for Herne had the character of a whim. It cannot be said that he does anything to win her, unless looking in at her window and stealing her bracelet are acts of devotion.

But enough of this. The author of this play is a critic herself, and, like most critics, probably resents the exercise of her function by anybody else. But all the same, it is a compliment to pay her so much attention, and now that she has momentarily laid down her own scalpel for the histrionic pen, it is proper to seize the opportunity, and the scalpel as well, and take up the duty she cannot very well attend to.

We have got to give her credit for large and generous impulses and a great deal of theatrical cleverness. Her faults are the faults of intense but not over-disciplined emotion. Her strength is the strength of a native contempt for sham and fraud, and a native admiration for loyalty, generosity and freedom. If men and women could act in life as she has impelled them to act in her story, there would be no more conventionality, but there would be a chaos of good impulses tumbling over each other.

Of the comedy it may be said that it is free and forcible, with a distinctly masculine flavor. The rhetoric of the play is a little effusive, but much of it has a vigorous eloquence of its own. The irony is all directed at conventional observances, and the humor is confined to Florry, the child, Mrs. Parkes, the scrub woman, and Miss Pentecost, the church girl.

Mr. Hill has furnished for the performance a notably good cast. Mr. Frederick Paulding, it is true, was a little out of his line as a dress-coat lover, and Miss Lander overacted the maid's part with a strenuous melodramatic force that was not called for. But these spots were lost sight of in the general excellence of action.

Those who saw the dramatist take the stage and make a speech saw the woman, who, when the convict looked in at her window, would have acted consistently and naturally in doing what had been given to Miss Armitage to do, but which was not comprehended by Miss Russell.

Miss Chantore was made to bear the whole burden of the comedy as Miss Pentecost and Mrs. Parkes. She sank herself in the last-named personage so completely as not to be recognized. I believe this actress was recently seen in heroic and romantic roles. Let me say to her that so long as there is eccentric comedy lying around she had better keep out of them.

NYM CRINKLE.

Mr. Lacy's London Experiences.

Harry Lacy is decidedly enthusiastic over the success of "The Still Alarm at the Princess" in London. In a letter just received by THE MIRROR he says:

"I have faced the British public and they have taken kindly to me. On our opening night I never saw so much enthusiasm in a theatre. It began after the first act and lasted through the performance. The engine-house scene simply 'knocked them out.' Captain Shaw was in the right hand lower box, and twenty voices shouted to him, 'What do you think of that, Captain Shaw?' The Still Alarm will surely be the means of revolutionizing the system in London, and the press has taken up the subject."

Mr. Lacy proves this by several newspaper clippings, which he sends, and further intimates that he never expected to see the piece a "go," owing to the fact that Grace Hawthorne did everything she could to make him a failure, as she wanted Jack Barnes to play the part, he being the leading man of the theatre and claiming it as his due. Continuing Mr. Lacy writes:

"Mrs. Hawthorne said he must play it, although our contracts called for me to produce the play, and play the part of Jack Manly. After witnessing the play, Barnes said he couldn't do the business of the part, but he could play all the scenes but the engine-house act, and we could alter the play so as to bring me on for the hitch up as an ordinary fireman. Well, we didn't see it."

"The company do about as they please and say what they please, and you would scarcely know the play. It's mongrel—half English, and the balance Yankee—that's me—they call me Yankee Jack. But I manage to get seven curtain calls a performance even if they do try to kill my points. Weather beautiful and business good. We have played ten performances to nearly seven thousand."



Robt Downing

Miss Armitage—young, beautiful, wealthy and unfettered—is mainly actuated by the desire to do as much good as possible, so long as she can do it in some way not prescribed by society, sect or code. She burns to be philanthropic if she can only run counter to the usual channels of philanthropy. The ordinary enjoyments of elegant life pall upon this young lady as if she were a *blasé* bohemian. She yawns at her own receptions; she laughs with careless derision at her own wealth, and the tardy expenditure of it wearies her.

To such a woman a regular, straight-out convict will be a godsend, and he is fully provided. Philip Herne escapes from Auburn prison, and wandering in the streets during a storm looks in at the window of her boudoir whence streams the rosy evening light. Seen at her pane, his blanched and storm-wet visage awakens only pity. She is in all respects a superior person, entirely above the usual con-

"I am ragged and wet," he says. Her eyes light up with pleasure. "Then you shall be patched up and comforted." "I am dirty and miserable," he remarks. "Then I will take a deep interest in you." "I am an escaped convict," he announces. "Then you shall be my guest."

It is perfectly allowable to suppose that if he had been clean she would have ordered him off the premises, and had he worn a dress-coat she would have had him arrested then and there.

I can conceive of this anomalous character being lifted by an actress of strenuous individuality into something like the force of the writer's idea. But it seemed to me that Miss Russell utterly lacked the aggressive originality of the author. She failed to show in her treatment of her guest the bravado and independence, which had led her to open her window to him. One begins to suspect very early

agony, that was irresistible; whereas Haworth's best speeches were on a tumultuous dead level, without a sub-tone of sincerity and without a climax of vehemence.

It must, however, be acknowledged that the employment of three such capable actors as Haworth, Wheelock and Paulding for the three principal roles gave an interest and a lift to the performance that the dramatist was perfectly right in speaking gratefully of, although she allowed her personal preference for Haworth to become conspicuous in her words of acknowledgment.

What the play lacks is gradation; it moves *per saltum*. Mrs. Herne's sudden declaration that Philip is not Mr. Herne's son has the effect of a disagreeable shock. No one is prepared for it, and it places the mother in a most unenviable light. Similarly sudden is the father's recognition of what for twenty-five years he had never suspected: "By Heavens,

At the Theatres.

FIFTH AVENUE THEATRE—PHILIP HERNE.

Philip Herne, James Bolon, Joseph Haworth, Joseph Wheelock, Frederick Paulding, Eugene Jepson, Dr. Haver, W. C. Forester, George Maitland, W. Edinger, Evelyn Armitage, Helen Russell, "Katy," Henrietta Lander, Mrs. Herne, Miss Ponzi, Miss Pentecost and "Parks," Edith Chantore, Florence Herne, Kate Florence Florry, Master Willie Edinger.

Few new plays have attracted greater interest than that which centered on the production of Mrs. Mary Fiske's Philip Herne at the Fifth Avenue Theatre last Monday evening. The house was crowded by an audience of such note and distinction as only assemblies in a metropolitan playhouse on an occasion of special importance. The fame of the author as a brilliant journalist, and the knowledge of her versatility, aggressiveness and critical acumen combined to stimulate curiosity to the highest conceivable point. It was altogether a remarkable event, and the anticipations of the gathering of our best known play-reviewers, actors, managers and first-nighters were of the liveliest description.

If the popular success of a new play can be determined by applause and enthusiastic approval, Philip Herne assuredly achieved it instantly. The actors were greeted and applauded in the heartiest fashion; the characteristic sallies of wit and satire with which the dialogue is begemmed found cordial response. The fine passages were the cause of enthusiasm, and the principal situations produced electric effects. At the close of the second act Mrs. Fiske was obliged to come upon the stage to receive the congratulations of the house. She also made a speech, which everybody agreed was as interesting and amusing as anything in the play. She referred in a happy manner to the friendliness of her jury, and to the skill of her cast and her manager. And she discounted a possible charge of plagiarism by frankly acknowledging that she owed the situation which closes the first act to the author of "His Natural Life." Her remarks were thoroughly enjoyed by the people in front, and their character was decidedly in keeping with the unconventionalality which dominated the piece under consideration.

The story of Philip Herne is conceived in a spirit of vigorous originality and is carried forward in a manner equally out of the hackneyed line. The plot is developed without resort to hampering details—the interest is not permitted to lag for lack of surprising incidents. The intelligence and attention of the auditor are steadily appealed to by a succession of startling and dramatic episodes which, if they have not always a clearly discernible relation to one another, are none the less exciting in themselves. The first act takes place at the home of the Hernes on the Hudson, which is a pretty scenic picture from Mr. Heinemann's brush. Here we are introduced to the principal characters. The hero, Philip Herne, comes home after an absence of several years, during which he has followed the turf, and tells his mother in a spirited, graphic racing speech, how he won a notable event. Mr. Herne, the husband, reproaches the son for his low occupation, and in the heat of the row that ensues the mother confesses that Philip is her child, but not his. Harder words ensue. Shortly after Tom Barrett, a poor fellow whose sister has been wronged by one George Maitland, attacks that person with the intention of punishing him. Without meaning it his act of vengeance becomes a murder. Philip is found beside the body and is accused of the crime. To save his mother from exposure, and believing Mr. Herne to be the culprit, he makes no defense and is sent to Auburn for life under the name of James Bolton.

After serving five years of his time he makes his escape, and appears at the window of Evelyn Armitage's drawing-room, wan and wet. Miss Armitage is an unusual young woman—wealthy, and eccentrically philanthropic. She admits the convict and gives him cheer and comfort. He is tempted to steal a diamond bracelet she has left in the room, but repents, and is about returning it when he is discovered and seized by the servants. Miss Armitage declares that she has given him the ornament, and on this climax the curtain falls.

The third act occurs several years later. Philip has become wealthy and wise, and he is celebrated under another name, Matthew Moulton, for his works of benevolence. Tom Barrett is a clerk in his employ. The latter, who is afflicted with consumption, confides to Philip the story of his crime, and the latter sees before him the man for whose guilt he sacrificed his liberty and his name. Here, between these two men, occurs the strongest passage in the play. Philip again meets Evelyn who comes to inspect his Union Home system. The meeting gives birth to love for the woman who gave him encouragement and help in his desolation, and in the last act she accepts that love. Meantime, Greenville Hudson, a mild villain, has aspired to this lady's wealth and hand, and recognizing in Moulton the convicted murderer, endeavors to get him into trouble again. But Tom Barrett, almost in the throes of death, acknowledges his own guilt and leaves in Philip's hands a written confession of the crime. Incidentally there are introduced three characters that give lightness to the story—a precocious child, a church-working young woman, and a loquacious and

malaproposical scrub-woman. These characters—particularly the second—furnish Mrs. Fiske with a medium for that refreshing and original humor which has made her celebrated. Indeed, it is to be regretted that the comedy element was not more liberally infused.

The audience found frequent opportunity for expressing approbation over the language of the piece, which, although at times slightly more rhetorical than the atmosphere of the play demanded, is exceptionally virile and un hackneyed. The leading episodes produced electrical effects, and the unfolding of the whole piece was watched with uninterrupted pleasure and interest.

Such faults as Philip Herne possesses are not likely to militate in the least against its prosperity with the public. It abounds in acts of self-abnegation and self sacrifice; there is no milk-and-water in the theme or its treatment; the story is told with a boldness and strength that are almost defiant, and certainly irresistible to the majority of play-goers. The critical mind naturally finds defects in it which will escape the average spectator. The improbability of many of the main events does not fail to appear; there are many gaps and many lapses; there is less done than is related; the hero and heroine are moved by impulses and motives not altogether lucid or common to humanity; the speeches are frequently verbose. But these things are not considered by the public, and the drama's welfare in that respect will suffer little or nothing in consequence.

It is enough that Philip Herne is a play out of the ordinary rut; that it invites and repays investigation, even if it is not in all essentials proof against it, and that it is a popular triumph. From the author of such a work noble achievements may be safely expected.

From the cast Mrs. Fiske had admirable interpretation. Mr. Haworth acted Philip Herne with unfettered vehemence and vigor. The part was written for him, we are told, and the fit is faultless. Mr. Haworth is a fiery actor, with many natural advantages, but he lacks subtlety and *finesse*. Mrs. Fiske was therefore wise in giving him a character which required neither. In his own headlong and stirring way he was effective throughout. But the real triumph of the night was achieved by Joseph Wheelock as Tom Barrett. This role is peculiar; in most hands it would be weak, if not grotesque. Mr. Wheelock by his calm, intense, careful and artistic work lifted it into a prominence that paled the title-role. In the scene of the confession he riveted the attention, aroused the sympathies, and by his splendidly sincere and moving acting won the cheers of the crowded house. In this scene between Haworth and Wheelock were evident the varying results of an author fitting a role to an actor, and an actor fitting himself to a role. Mr. Paulding in Greenville Hudson had a part which he accepted with praiseworthy self-sacrifice only to strengthen the cast. He did all that was possible with it, showing his usual intelligence and manifesting a greater adaptability to the requirements of a modern piece than we had presumed was possible. Mr. Jepson made a sufficiently choleric Mr. Herne.

Miss Russell was unequal to grasp the possibilities of Evelyn Armitage—the most novel creation in the play. She acted it naturally but frivolously, and failed to impress upon it the stamp of individuality which the author intended. Mme. Ponzi in the small part of Mrs. Herne was, of course, majestic and placidly beautiful, and Miss Chantore doubled the parts of Miss Pentecost and Parks very successfully. Miss Florence, a pretty young daughter of Katherine Rogers, made a pleasing debut as Florence, Philip's sister. Wallie Edinger, a clever little boy, created no end of merriment as the precocious Florry of the first act. Words cannot do justice to the utter incapacity of Henrietta Lander, who played Kate, the melodramatic domestic. She had all the bad faults of a bad amateur, and nearly wrecked some of the serious scenes by her absurd artificiality of speech and manner. The play was provided with a handsome scenic background.

That Philip Herne will crowd the Fifth Avenue during its run there, and enjoy a further career of popularity when it is removed later to the Standard, is the well-nigh universal opinion.

The opening of the season at the Star Theatre occurred on Monday night, with the engagement of Johnson and Slavin's Minstrels, when the public had the pleasure of seeing an almost entirely new theatre, so thorough and complete had been the reconstruction the house underwent during the summer. It is said the work cost \$30,000, and this can be partially credited when it is learned that such radical defects as the low hang of the balcony and the uneven approach to the auditorium from the lobby are entirely remedied, that an entirely new flooring has been put in, that new chairs have taken the place of the old ones, that the upper gallery has been raised, and new boxes put in. In its new form the Star, which opens with a cheaper scale of prices than formerly prevailed, is one of the prettiest as well as roomiest theatres in the city. The new chairs are upholstered in red plush, and scarlet and gray green are the shades of the box decorations, while the ceiling is in blue, gray and gold. In its centre is a huge star, from which hangs a large electric-light chandelier. New fixtures also adorn the walls and the foyer ceilings, while the free use of gilt and fresh paint on all sides have improved the appearance of

the house remarkably. The stage has undergone no change more noticeable than the addition of several new sets of scenery from the brush of Phil Goatcher.

A packed house admired the theatre and witnessed the excellent performance on Monday night. Johnson and Slavin's Minstrels are undoubtedly the strongest in the musical features. All the vocalists are carefully selected, and where good singing is appreciated will always be welcome. The performance opened with an allegorical and realistic pageant, illustrating the "birth, advance, rise and triumph of minstrelsy," and was followed with the usual first part, in which the minstrels were attired in court costumes of resplendent colors. Most of the jokes used were new, and the absence of vulgarity throughout was a noticeable feature. Hughey Dougherty and Joe Quigley were funny in a discussion of the free trade and protection question, which ended the first part, and both Bob Slavin and Carroll Johnson amused the audience in their varied styles of humor. The usual soloists and song-and-dance octettes followed. The Joys of the Middles represented drill exercises and clog-dances by a number of dancers, while A Night on the Bayou was the regulation "pikinniny" sketch. The Four Judges are phenomena of acrobatic skill, while Fred B. Malcom, the male prima donna, was very successful. While as a rule it cannot be said that the masquerading of a man in woman's clothes is edifying, it must be granted Mr. Malcom that he makes the specialty interesting, and that there is not the slightest touch of the vulgarity in his actions which usually mars the work of the class of performers to which he belongs. The performance closed with a representation of The Lost Ace; or, The Island of Pokah, a burlesque of more pretension than is usually attempted by minstrel organizations. Its fault is its lack of fun. With repetition, however, the clever comedians of the company cannot fail to make more of their parts than they do at present.

The troupe have evidently started off on a successful tour, even better equipped than they were last season.

The Fourteenth Street Theatre opened its season on Monday night with Nelson Wheatcroft's drama, Gwynne's Oath. The audience was large and particularly friendly.

The play was originally produced in Philadelphia in May, 1887, and later at the Windsor Theatre in this city. On each occasion it scored more than partial success. Since then it has been slightly altered and strengthened in the improved shape it is decidedly interesting, and will, no doubt, attain much popularity with the mass of theatre-goers. It makes no pretence to court the enthusiasm of the critical, and lays no claim to literary merit or originality in plot or purpose. It is designed solely to give entertainment and satisfaction to the middle class of the play-going public, and in this it is a success.

The plot and incidents have already met with recital in THE MIRROR and reputation is not necessary. May Wilkes, a California actress of some reputation, essayed the stellar rôle of Gwynne Archer and gave a creditable performance. Miss Wilkes is a young woman of robust form and with a pretty and intelligent countenance. She possesses a face of mobile expression, and a strong voice which is under excellent control. She is at all times vigorous and painstaking, and her methods, while conventional, are usually pleasing. Her sleep-walking scene was strikingly realistic and was roundly applauded. Miss Wilkes received numerous calls and a superabundance of floral offerings. The juvenile parts of Bessie and Gussy were assumed by Isabella Irving and Ernest Tarleton, and were delightfully breezy. They captured the house from the start. Harold Courtney, as Richard Welbeck, was only fairly successful. Evelyn Evans was natural as Gilbert Archer. A. C. Delwyn, as Sir Pearce Parker, was good, notwithstanding a tendency to fits of artificial laughter. Emilie J. Boswell, as Miss Parker, made the most of an elderly maiden. L. R. Willard was fair as Jim Richards. Little Dot Winters played a child's part nicely. The scenery, by Homer F. Emens, was handsome. Cora Tanner will be seen in Fascination at this theatre the week after next.

Clay Greene's Western drama, The Golden Giant, has evolved into The Golden Giant Mine since it was first presented in New York at the Fifth Avenue Theatre. The cast to whom the interpretation of the piece is entrusted at the People's Theatre this week may also be said to have evolved, but the theory that the fittest always survive does not find much support in this instance. J. F. Pike, a painstaking actor, replaces McKee Rankin as Alexander Fairfax. He is at times quite effective, especially in humorous by-play. H. C. Lewis in the part of Jack Mason, the gambler, won the hearts of the gallery gods from the start at the People's last Monday evening. Robert Hilliard displayed more of the genuine flash and dash supposed to be characteristic of gamblers in general, but Mr. Lewis possesses a humorous method distinctly his own, and did not suffer by comparison with his predecessor in this rôle. Nothing, however, could be more disastrous to H. A. Clair, who assumed the villainous character of Duncan L. Moyne, than to compare his amateurish acting to the nonchalant rascal portrayed by Nestor Lennan during the Fifth Avenue engagement. W. Melville is a worthy suc-

cessor to Charles Stanley as Bixby, the grotesque and gold-loving drunkard. His acting in the thrilling scene of the last act was especially powerful and received enthusiastic applause. E. C. Coyle, however, made a poor substitute for Luke Martin as the Irishman Flynn. Daisy Wood has very little in common with Daisy Dorr, outside of her baptismal name. Her impersonation of Ethel Gray was weak and hysterical. It was palpable that nervousness interfered with her efforts on Monday night, and she will probably improve in the part Helen Creswick was quite effective as Mrs. Boggs, and did all she could to atone for the absence of Louise Dickson in the cast. Bessie Fairfax, to the delight of the entire audience, was as usual assumed by Mrs. Rankin. In brief she is quite inimitable as "Bet," and kept the humorous ball rolling throughout the performance. There was an evident hitch in the climax of the last act. The piece otherwise ran quite smoothly, but, owing to prolonged intermissions between the acts, was not over until after eleven o'clock.

On Monday night Mark Quinton's In His Power was revived at the Windsor Theatre. It has not been seen in New York since it was produced by Lester Wallace some years ago. It is a domestic piece, the scenes of which are laid in Paris during the late war, and the interest of which turns upon the betrayal of Marie Hastings by a German spy while her husband is serving with the French army, the subsequent forgiveness of her husband and the killing of the betrayer. As Marie Hastings Charlotte Behrens looked pretty and acted prettily; at times with considerable emotional power. John Archer's performance of the part of Dr. Cameron was exceptionally good. His management of the business in which the family physician brings about the happy reconciliation of the husband and wife was artistic in the highest degree in its realistic portrayal of the judicious and experienced professional man of the world. The part of the forgiving husband was played by William C. Beach in excellent style. His acting was heroic and strong, and he was the recipient of several calls. Graham Henderson was clever as Mr. Walker, particularly in the passage in which Walker, as a new made soldier, obtains the key of his house and his wife's purse. The villain of the play, Eugene Lyon, was acted by Percy Hunting very successfully. Frederick Hardy took the minor part of René, and T. R. Williams that of the Gendarme. Irene Avenal played Mrs. Walker, and Virginia Holland acted the rôle of Johnson. The entire company was above the average, and won the applause of a good house. The scenery was indifferent. Next week, Fleming's Around the World in Eighty Days.

The Streets of New York was presented on Monday to a crowded house at Jacobs' Third Avenue Theatre. Tom Badger was satisfactorily played upon conventional lines by Frank Kilday. Laura Palmer acted the part of Alida Bloodgood with much grace and fidelity. The supporting company exerted themselves to the best of their ability to make a successful representation. The scenery was inferior.

Mr. Palmer's Western Jim the Penman company began a week's engagement at the Grand Opera House on Monday evening before a large and friendly audience. The play was well mounted and the cast excellent. Ada Dyas as Mrs. Ralston, and W. J. Ferguson as Captain Redwood carried off the honors for their admirable work. Joseph E. Whiting gave a good account of himself as James Ralston, while Henry Lee's Louis Percival was a manly bit of acting. Harry Evtinge made a somewhat noisy Baron Hartfield reminding one too much of the Baker Street gentleman. Evelyn Campbell looked charming as Agnes Ralston, and J. Beresford Hollis was quite successful as Jack Ralston. The minor characters were well sustained. A Dark Secret will be the attraction here next week.

Mardo; or, the Nihilist of St. Petersburg, was the attraction at the Thalia on Monday evening. Frank Frayne, surrounded by his menagerie, was enthusiastically welcomed. Mr. Frayne was well supported by Florence Dunbar and a good company. Next week, My Partner.

Lorraine will be followed at Wallack's next Monday by a revival of Boccaccio, which has undergone some revision.—Lord Chumley has entered upon a career of great prosperity at the Lyceum. Mr. Sothern's success in the nom-rôle is positive and prodigious.—Mathias Sandorf is drawing well at Niblo's.—The Queen's Mate will run at the Broadway one week more.—A Legal Wreck is attracting good houses to the Madison Square, and people find the comedy enjoyable.—Nadja's 100th representation was celebrated at the Casino on Saturday night with souvenirs and eclat.

Anton Seidl will give five orchestral concerts at Steinway Hall during the season. The date of the first is Nov. 10, when two artists will make their debut in this country—Herr Rosenthal, a pianist, and Master Kreissler, a violinist. The former was one of Liszt's pupils and is said to possess marvelous technical ability, while young Kreissler has been the recipient of the first prize at the Paris Conservatory of Music, and quite recently played at the Vienna Philharmonic concert with Hans Richter.

BALTIMORE THEATRES.

AMUSEMENTS FOR THE PEOPLE.

Attractions of Season of 1888.

Harris' Ford's Kelley's Kernan's and the Odeon Now Open—Albough's For-paugh's and the Lyceum to Follow.

[Reported for the Baltimore Sun.] Harris' Academy of Music was opened last night, and the advertised promises of Mr. Harris were found not to have been overdrawn with regard to the beauties of the interior decoration of the house. Everything was found so cozy, so soft, warm and inviting that a good look at the house was worth coming after. Many were turned away, notwithstanding the increased seating capacity, and several hundred people had but standing room. The entrance is especially rich and attractive. Before the staircases are magnificent plate-glass mirrors in carved gold frames. Chandeliers of cut glass adorn the foyer and lobbies, producing pleasing effects, where the light falls upon fine pictures set upon easels. The painting of the house is thoroughly artistic and harmonious, soft tints being used everywhere, giving relief to the gilding and the picture work of the fresco artist. The lobby ceiling is represented as partially covered with flowered drapery, through which glimpses of blue sky are seen. The stairways are in a taste of yellow and green. The auditorium central dome is painted with groups of children representing in four pieces drama and art, and these are surrounded by panels of dead gold, containing four caryatides sustaining the inner cornice. Around this dome is a broad belt of opaque white glass set in gold framing. The circle is decorated with a band of gold fruit and flowers in heavy relief. On the flat panels near the proscenium are portraits of Shakespeare and Beethoven, with draperies of the Maryland State flag. The lighting of the house by 1,500 incandescent electric lights is an eminent success, and novelty in the arrangement of large bell-eye lights set into the first gallery behind opaque glass, giving out a soft radiance. The new drop-curtain, 48 by 50 feet, is very handsome. Its picture is called, "Medieval Spain Recalled," and it represents a luminous glimpse of Spain as seen through a vista of Moorish arches. The velvet carpet, the red plush of the seats, and the boxes in gold line and upholstered in crimson plush are all in exact keeping with the rest of the house. The opening attraction was the drama, Held By the Enemy, given with Messrs. C. W. Stokes as Major, James Starnburg, Joseph E. Wilson as Colonel Prescott, John Hanson as Lieutenant Brown, and the rest of the cast as seen, the special artist, Miss Kate Drin Wilson as Miss McCreery, and Misses Esther Lyons and Minnie Dupree as Rachel and Susan McCreery. The list of attractions to follow at the Academy include Mr. Joseph Jefferson, Emma Abbott, Opera Co., K. J. Kilgus, Mr. Thomas W. Keene, Sill Alarm, Mr. and Mrs. William J. Florence, Pearl of Pekin, Rider Haggard's "She," Roy's A. B. Ramon, John and Slavin's Minstrels, Miss Clara Morris, Mr. Thompson Barletto Co., The Arabian Nights, Cora, Miss Rose Coglian, Jim the Penman, Miss Cora Tanner, Coglein and Harding Co., Paul Kevlar, Louis Aldrich's Kaffir Diamond, A Possible Case, Mr. and Mrs. M. Iton Nobles, White Slave, Harbor Lights, A Legal Wreck, Corried and Herrmann Opera Co., Murray and Murphy, Miss Pauline Lucca, Denman Thompson and Two Sisters, Miss Helen Hart, The Lyceum Co., Haverly's Minstrels, Louis James and Marie Wainwright, Marie Rose Concert Co., Gye English Opera Co., Saxe-Meisingen Co., Lights and Shadows, Miss Julia Marlowe.

Ford's Opera House opened its doors last night for a preliminary season of one week, the attraction being the Leonzo Brothers' melodrama, Brother Against Brother. The foyer was so tastefully decorated with foliage and dotted plants that it resembled a conservatory. The reception room was a bower of ferns, and smilax fell in clusters from the doorways. Each lady in the large audience was presented with a bouquet of tea-buds. The new box office, which is one of the improvements, is a pagoda-shaped structure, containing numerous windows of ground glass and handsomely ornamented in white and gold. The entire auditorium has put on a new dress of paint, paper and bronze, and illuminated by the brilliant electric lights, presented a bright and cheerful appearance. The floors have been heavily carpeted, insuring not only additional comfort, but preventing the noise from the stamping of feet. In the performance last night two well-trained dogs were given leading parts. Their daring leaps and timely rescues kept the audience in the highest excitement. The Leonzo Brothers introduced some excellent specialties, and did some clever character acting. Miss Pauline Marham made a stately and beautiful heroine. The orchestra is of better material than last year, and the selection of music was well cordially applauded. The regular season begins on Monday next with Duncan B. Harrison's great military play, The Paymaster, in which Mrs. O'Sullivan Dimpfel, the star of the season, will play the rôle of the Paymaster, and the other attractions engaged for the season include the Casino Opera company, the Duff Opera company, K. J. Kilgus, The Crystal Slipper, Fantasma, The Queen's Mate, Kate Claxton, Rosina Vokes, the Hanlons in Voyage en Suisse, Sothern, The Wife, the original She, Matavay's Twenty Maidens, the Daily Theatre, the original Goodie, M. Maie Palmer, Hallen and Hart, the Boston Athenaeum company, Herrmann, Dockwiler's Minstrels, Frederick Ward and others. A telegram from Washington last night indicates great success for the Paymaster at the National Theatre, and the praise to Mrs. Dimpfel's acting and charming presence.

Albough's Holiday Street Theatre.

Albough's Holiday Street Theatre has been changed and improved in a quiet but thorough manner. The comfort of the audience has been provided for by an ingenious heating device. Steam-heating pipes extend under all of the seats, and the heated air has an outlet under each seat, which distributes the heat equally all over the house, instead of having one part too warm and the other too cold. The interior has been freshly painted throughout. All the carvings have been newly bronzed, and the proscenium boxes have been provided with new curtains. The exterior has also received a new coat of paint. The most noticeable change is the new drop curtain, painted by M. C. Slemmer, of this city. The subject is "Iphigenia in Tauris." The Greek heroine leans upon a marble balustrade at the entrance of a temple which confronts a stormy sea. The rich and luxurious coloring of the accessories of the picture are extremely pleasing. A feature of the coming season will be the performed programme, and the auditorium also will be surrounded by performed air at each performance. Monday, Sept. 10, will be the opening night of the season. The first attraction will be the company now presenting Shakespeare's Midsummer Night's Dream at McKim's Theatre at Chicago. Mr. John W. Albough has purchased all the rights of this production, and the company in future will be under his management. The spectacular features of the classic company will be presented on a grand scale. The principals of the company include Messrs. Wm. Morrow, Edward J. Henley, Wilton Lackaye, F. Hight, Harriet Ford, Minnie Seligman, Katherine Alford, Carrie Daniels and Lillie Post. Among the attractions for the coming season are the chief dramatic shows now appearing or in preparation for appearance on the American stage, such as the Booth and Barrett combination, Lotis, Robert and Crane (their last season together), the Casino Opera company, The Stowaway, Dixey in Adonia, The Little Tycoon company, The Ruling Passion, Siberia, The Twelve Temptations, the London Gaiety company (with Lydia Thompson), the Kellogg and Hank O'era company, Mary Anderson, Rhea, The Bostonians, Mrs. James Gowen Portman, Kate Castleton, Fashions, in which Arlie Latham appears; the McCann Opera company, Effie Ellsler, Mantell, Davenport in La Tosca, and The Troubadours.—Com.

Managers Report Successful Openings.

WASHINGTON, Aug. 28.—Opened the National Theatre here last night with The Paymaster to \$603. Magnificent success. DUNCAN B. HARRISON. UTICA, N. Y., Aug. 27.—F. P. Proctor's Charles T. Ellis company, in Casper the Yodler, opened here tonight to a house that was packed to the doors. CHARLES A. WING. TRENTON, N. J., Aug. 27.—Edwin Arden made a great hit here to-night. Barred Out is a pronounced success. ANDREW SMITH. PITTSBURGH, Pa., Aug. 27.—Hallen and Hart, in Lat r On, packed the Bijou to the doors. The comedy is the greatest success ever presented to this public. R. M. GULICK and COMPANY. LOUISVILLE, Ky., Aug. 27.—Harris' Theatre opened with great success to-day. Hundreds were turned away in a heavy rain. CHARLES USGOOD. MT. CLEMENS, Mich., Aug. 27.—Murray and Murphy opened here to-night to the largest audience ever assembled in the Opera House. The show made an immense hit. JOHN R. TALBOT.

The Giddy Gusher.



I am going to turn over to dear Uncle Ben Baker the price of his tea set this afternoon. I shall hand him all the loving letters from which I have taken paragraphs for publication, and let him make a scrap-book that shall brighten his kindly eyes whenever they fall upon it.

I acknowledged last week \$101. Since then these communications have reached me: "Great pleasure it gives me to contribute to the tea-pot fund." ALICE FAIRBROTHER, \$1. "For dear Uncle Ben." ERNEST BARTRAM, Boston, \$1.

"I gladly add my offering." EDNA CARV, Dark Secret company, \$5.

"With years of coming happiness to Mrs. and Mr. Ben Baker. I wish you success and enclose \$5." ROSE LAYERS.

"A friend of the profession, and an admirer of its staunch servant." JACOB H. S. \$5.

"An old minstrel and friend of dear Ben Baker." ROBERT W. SMITH, \$1.

"For the tea set." E. T. WEBBER, \$1.

"To buy a quantity of silver polish to keep that tea set as bright as Uncle Ben's domestic record." Mrs. E. A. BARCOCK, \$5.

"To buy chamois skins to aid the work of the silver polish." HELEN LAMONT, \$5.

"For Uncle Ben." Mrs. C. L. HASWELL, \$1.

"May they both live long to enjoy the contemplated set. Here's my \$5." LOUISA ELDRIDGE.

"May the steam to rise from the new silver tea-pot circle them with happiness." E. B. HESS and wife, Highbridge, \$5.

From KIZZIE B. MARTIN, \$1.

"For old times' sake and his tea set." BEN HAYES, \$5.

"I like Uncle Ben. I'm within twelve years of the tea set business, but equally fortunate in my domestic life." M. L. JACOBS, \$1, Sedalia, Mo.

"I seldom have an opportunity to spend five dollars so pleasantly. I enclose my V." TONY PASTOR, \$5.

"Show me some one who don't like Ben Baker." J. G. FROEDER, Sheboygan, Wis., \$1.

"I hope the tea-pot fund succeeds." W. H. McCLELLAN, Boston, \$5.

"For Uncle and Aunt Ben." CELIA L. WENTWORTH, \$1.

"Kindly drop this note into the purse for the tea-pot purchase." MARY E. HILL, \$1.

"After a short but pleasant acquaintance with Uncle Ben, I gladly contribute my dollar." J. BARAN, M. D., \$1.

"For Uncle Ben Baker." J. N. CARROLL, \$1.

"Glad am I to show the respect I bear him." LAVINIA SHANNON, \$5.

"I, too, go a dollar in this business, knowing Uncle Ben holds the winning hand and will take the pot." GEORGE A. BEANE, Sr., \$1.

"One little 'mimosa' for Uncle Ben." Mrs. JAMES NEIL, \$1.

"For the tea-set." MADGE BARAN, \$1.

"Success to your scheme. I send a trifle." AGATHA SINGLETON, \$1.

"Me too." GRHAM EARLE, \$1.

Here's a hundred and fifty-five dollars I acknowledge with the greatest pleasure. If more comes in, all right; but there is enough collected to buy a noble service of silver for the happy tea-table in Ben Baker's home.

Dear friends, Mr. Baker, your willing, cheerful, tireless servant, thanks you. And I heartily thank you for the delight you have furnished The Gusher in letting her be the channel of your subscriptions.

I said last week I should handle Mary Fiske's play this week, and put as far from me any friendship I feel for the author as possible.

Like a blessed fool, instead of sitting on an auditorium seat, I was inveigled into standing along in draughty passages and roosting in convenient niches with my friend all that evening.

No one can judge of a play under those conditions. I was glad Mary jammed so many incidents into Philip. It's so easy for a newspaper woman to write talk. I feared her's would be an unending chin, and even as it stands I think it's a little dialogue-y.

The last act is weak, but it would have to be very strong indeed to follow the situations of the third act. Mary herself says she "contemplates running in an earthquake in the last act, feeling some convulsion of nature of magnificent importance can alone lift the act to the level of the second in which the two Josephs do such magnificent work."

I shall take that play in from the front of the house some night, and be heard from—later.

THE GIDDY GUSHER.

No less than one hundred girls have been engaged by Rudolph Aronson recently and are now rehearsing in two choruses the music of the new Gilbert and Sullivan opera at the Casino. Of this number seventy of the best voices are to be selected for the production here, while the others, with additions, will go with the road company.

J. B. Polk has returned from California, where he had gone for his health, and is hardly recognized by his friends now, as he has grown a long pair of moustaches. He will open his season at Hartford, Conn., in Mixed Pickles, on Sept. 17, with his old company, under the management of Dudley McAdow. He already has thirty week's time booked solid. He will play in New York New Year's week and the week of January 14.

The Theatrical Roster for 1888-9.

[CONTINUED.]

Aiden Benedict's Monte Cristo.
Aiden Benedict, Arthur J. Mackley, Fred W. Barnard, Will. Sheldon, Samuel Simmonds, Thomas S. Johnson, James K. Wilson, Walter Johnson, Francis Fields, Soile Bartlette, Maud Nielson. Manager, Aiden Benedict; advance agent, George Clancy. Opens at Elkhart, Ind., Sept. 10.

Andrews' Dramatic Co.
Gertrude Andrews, Grace Hegley, Marie Nelson, Edith Lorraine, Grace Andrews, Francis Nelson, Charles P. Kier, Frank R. Armstrong, Clarence W. Lee, W. P. Burt, Norbert E. King. Manager, Fred G. Andrews; advance agent, George A. Williams; musical director, Chas. J. Willis.

Agnes Wallace-Villa Comedy Co.
Agnes Wallace-Villa, Sabra Drashon, Lucie Villa, Evelyn Hamilton, Vee Ada Harcourt, Sam Villa, Walter Stevens, Robert Bennett, A. E. Stevens, Dan E. Bruce, John C. Slavia, J. K. Bernard, James Noon, Manager, Sam Villa; business manager, Col. J. H. Rice; advance agent, Harry Elling; musical director, Herman Himmelreich.

Ada Gray Co.
Ada Gray, Hattie Saphore, Ada Foster, Henry Mitchell, W. C. Donaldson, Louis Barrett. Manager, H. A. D'Arcy. Open at Hoboken Sept. 10.

Baldwin's Comedy Co.
Theodore Stork, E. M. Crane, Wilson Day, George Hanna, Harry Driscoll, Thomas E. McDonough, Jennie Goldthwaite, Florida Abell, Nellie Reynolds, Mrs. Wilson Day, Klinger, Walter S. Baldwin. Business manager, A. J. Kunk; advance agent, Robert Fisher.

Dockstader's Minstrels.
Law Dockstader, Dan Collier, George Marion, Gus Mills, Arthur Moreland, Messrs. Jones Dixon, Davis, Francis, Frillman, Marion Baker, Jones, Manning, Davis, French and Maxwell. Opens at New York Sept. 3.

Denman Thompson Co.
Denman Thompson, George A. Beane, Walter Gale, Chauncey Olcott, J. L. Morgan, Frank Thompson, Mrs. Louise Morse, Annie Thompson, Venie Thompson, Lillian Stone, Minnie Lovetson. Manager, E. A. McFarland. Opens at New York, Aug. 10.

Estelle Clayton Co.
Estelle Clayton, Alice Mansfield, Mrs. D. R. Vandenberg, Little Sadie Alcott, T. R. Frawley, George W. Parkhurst, Colin Varney, L. M. Martell, Irving Jones, Master James Wentworth. Manager, C. W. Durant; acting manager, Thomas C. Lombard; advance agent, W. R. Phillips. Opens at New York Oct. 1.

Frank I. Frayne Co.
Frank I. Frayne, A. R. Brooks, T. C. Medinger, Andy Amann, Robert Frayne, George Wood, Gerald Massey, J. J. Jones, W. Boston, Sam Matheson, Little Wolf, Florence Drashon, Mrs. S. K. Chester, Maggie Reed, Blanche Reed, Marie Nichols, Little Clara V. Frayne. Manager, S. K. Chester; business manager, P. A. Pauls; stage manager, A. R. Brooks. Opens at New York Aug. 27.

Frank Mayo Co.
Frank Mayo, J. H. Taylor, W. B. Arnold, Louis Gifford, Henry de Lussan, Clement St. Martin, George L. Johnston, G. A. Roader, David River, T. H. Conly, Adeline Fitz Allen, Marie Barres, Loyola O'Connor, Miss St. Martin. Manager, A. J. Spencer; advance agent, H. E. Reed.

Ivy Leaf Co.
Little Allen, Smith O'Brien, J. A. Dailey, Nellie Rosebud, Con T. Murphy, Allie Smith, F. D. Montague, W. A. Mack, P. Tooley, John McLaughlin, Ed. Carr, Little Zella, Marie Barres, Little Clara V. Frayne. Manager, Owen Perce; advance agent, M. J. Murphy; musical director, Max Fehrmann; master machinist, Richard Fallon; assistant, William Betters. Opens at Sandusky, O., Sept. 3.

Ida Van Cortland Co.
Ida Van Cortland, Clarence E. Holt, W. J. Butler, E. H. Stephens, Albert Tavernier, Fred Felton, Arthur D. Beebe, D. H. Redmond, W. F. Moon, Clara Rainford, Emma Lathrop, Adeline Holt, Little Lillian Rainford. Manager, Albert Tavernier; advance agent, Fred Felton; treasurer, D. H. Redmond; stage manager, E. H. Stephens; property man, W. F. Moon. Opens at Albion, Mich., Sept. 6.

J. S. Murphy Co.
J. S. Murphy, Lillian DeWolf, Ada Shattuck, Louise Daniels, Louis Mann, Joseph Goby, Edward Wildman, Harry Sinclair, Gus Thomas, S. P. Fisher, Edward Pike. Manager, C. W. Daniels; advance agent, Frank Cole. Opens at Kingston, N. Y., Sept. 17.

J. B. Polk Co.
J. B. Polk, Julia A. Polk, Dolly Pike, Mary Davis, Helen A. Soole, John W. Parker, John Woodard, Milton Rainford. Manager, Dudley McAdow. Opens at Hartford Sept. 17.

J. W. Wallace Dramatic Co.
J. W. Wallace, May Henderson, Theresa Newcomb, E. Jeffreys Lindsay, Baby Lindsay, Emma Howard, J. G. Farrell, T. J. West, T. J. Jackson, George A. La Tour, J. F. Lodge, J. F. Bolger.

Kate Castleton Co.
Frank Tannehill, Jr., Pete A. Dailey, Thomas Q. Seabrooke, Bertie Coote, Ada Deaves, Maud Crox, Manager, Harry Phillips; business manager, Edward Rosenbaum. Opens at Syracuse Sept. 24.

Maggie Mitchell Co.
Maggie Mitchell, Annie Moulton, Mrs. Arthur Moulton, R. F. McCann, Eliza S. Hudson, D. F. Simonds. Manager, W. L. Lykens. Opens at Milwaukee Sept. 24.

Mary Anderson Co.
Mary Anderson, Mrs. Billington, John McLean, Herbert Waring, Jack Barnes, J. G. Taylor, Arthur Lewis, Zeffie Tillbury. Manager, Henry E. Abbey; business manager, Charles N. Schroeder; stage manager, Mr. Lothian. Opens at New York Nov. 12.

Maudie Atkinson Co.
Maudie Atkinson, Carrie Reeves, Olive Grove, Marie Otis, Fred C. Hoe, Thomas J. McLaughlin, Lew. W. Gleason, H. P. Norman, F. Schubert, Con Clifton, M. E. Ashton. Manager, R. J. Johnston.

Maria Prescott McLean Co.
Marie Prescott, R. D. McLean, Mary Timberman, Marie Adair, Cora Lloyd, Wm. J. Johnston, J. L. Ash, G. S. Smith, J. D. Hadlock, Fred Weber, Cyrus Douglas, Wm. Howard. Manager, John Whiteley; advance agent, J. K. Hurd.

Nat Goodwin Co.
Nat Goodwin, S. Miller, Kent, Robert Wilson, Thos. H. Barza, Herbert Avling, John B. Craven, Frank E. Morse, Little Wee Wee Moore, Estelle Mortimer, Marion Erie, Lillian Lee, Wee Wee Vivian, Adelaide Alexander. Manager, George W. Floyd; business manager, George Appleton. Opens at Milford, Mass., Aug. 28.

Sallie Hinton Co.
Sallie Hinton, Julia Hurley, Viola Rella, Ivy Cummins, Frederick D. Lora, Frank Ormound, Harry Evans, Ed. H. Le Due, Frederick Rella. Manager, Dr. R. K. Hinton. Opens at Bristol, Pa.

St. Paul People's Theatre Stock Co.
A. S. Lipman, Harold Russell, Charles Stanley, Barto Hill, F. C. Heuser, R. F. Corcoran, J. W. Fox, Ben Johnson, W. Mark, W. H. Haggerty, Louise Young, Lisette Le Barro, Sally Williams, Mary Meyers, Kate Lauphear. Manager, L. W. Walker. Stage manager, Barton Hill.

The Mora Co.
Mora, J. M. Donavin, Harry T. Lee, Wallace E. Dalton, Theodore Hudgins, George Fitzgerald, Jennie Burleigh, Florence Sherman, Marion Dolan. Manager, Fred Williams; business manager, Charles W. Otis; treasurer, Oscar W. Dibble, stage manager, Charles Paxton; musical director, Prof. George A. Nichols.

Ullie Akerstrom Co.
Ullie Akerstrom, Emma Whittle, Leonore Hasen, Jennie Nichols, J. P. Clark, John I. Kennedy, Frank Hewitt, J. J. Owens, Henry Testa, F. M. Lear, J. K. Appleby, K. Rigwall, Max Albright, J. M. Sweeney, Frank Muller. Manager, Frank Charvat; advance agent, Ralph A. Ward.

Under Cover (George C. Boniface).
George C. Boniface, Marion Abbott, Gladys Hamilton, Miss Crowell, Nona Fernon, Edward Vroom, Joseph Cope. Manager, J. Banker Phelps; advance agent, William R. Barr. Opens at Harlem Sept. 17.

CORRECTIONS.
Cora Tanner co. for S. F. Gadden read George T. Gaden, Jr.
Submitted by Fanny Davenport's co., Bruce Hayes.
In Rosina Vokes co., for Isabella Irving read Beverly Stigreeves; acting manager and treasurer, Richard Dietz.

An Expert on Make-Up.

We have just received from the publisher a popular treatise on the art of "make-up" by N. Helmer. The author hastens to assure us in the preface that the information set forth has either been taken from books, not acquired by hearsay, but is the result of the writer's experience during a period of more than twenty years, which ought to impart to it practical value. With exceptional modesty he urges all who aspire to artistic proficiency in his own line not to look exclusively to his work as an authority, nor depend entirely upon it for their instruction. Mr. Helmer's treatise gives such palpable evidence of expert knowledge that we may easily pardon an occasional sentence more remarkable for curious construction than striking originality.

We learn at the outset that within the past few years the art of making theatrical wigs, beards, etc., has made such progress in this country that even the personal friends of actresses fail to detect the artistic wigs worn by them, "some even believing that their friend has taken a sudden notion to bleach her hair, should she happen to appear in a blonde wig." Historical wigs should be made with reference to the height and corpulence of the performer. If, for instance, the gentleman who is to play King Lear "is cast in a robust, kingly mould, with a full, commanding physique, a full, long, flowing wig and beard are most appropriate; while the same part, if to be played by an artist of small stature, especially if his neck also is short, should be dressed with a wig and beard much shorter in every way, as the full, lionine head of the one would almost be a caricature of the other." There is much more sound advice of the same character throughout the chapter on "Theatrical Wigs." Historians desiring to impersonate a "bold, bad man" in melodrama will do well to heed the following if they wish to work up the gallery gods to a proper degree of hatred: "If an actor has to perform the part of a villain, he cannot very well do it in a wig with a high, lofty forehead, but must wear a forbidding, low-browed one, indicating the assumed character, at a glance."

Mr. Helmer is responsible for the statement that a dark wig will make a person of either sex look much older, while a well-made blonde, red or white wig, on the contrary, gives the oldest head a still youthful appearance—in fact, will annihilate age completely. We do not think that this rule will hold good even behind the footlights. No blonde wig can give a juvenile appearance to a person whose complexion and features are totally at variance with a light shade of hair. Indeed, in the very next chapter, we are informed that the style of face and character to be represented must determine the style and form of beard to be worn. Why should not the color of the beard, and not be determined by the natural style and form of an actor's face? In his chapter on "The Make-Up," the author maintains that no actor, to his knowledge, has yet succeeded conspicuously, especially at late years, who did not possess the art of making-up in a sufficiently agreeable and thoroughly look, as well as act, his proposed character. He cites the late Charles Fechter as Karl in Love's Penance, as a case in point. "Whoever has seen him in that part will vividly remember how, from a lively and buoyant young medical student in the first act, in the second he emerged as the austere, sedate and aged physician, with withered countenance, prematurely decayed features, and a face that seemed to tell of long suffering, long to expression save the sentiment of a lingering, ineffable, paternal love, which so thoroughly possessed him as to draw out all his sympathy and completely his solicitude for his child's welfare and existence, as the only remaining tie still linking him to this life, which he gladly sacrificed to save hers."

Mr. Helmer emphasizes that the scope of the art of make-up embraces more facts than are realized even by many professionals. In order to master it the actor is advised to carefully study the faces of every race, as well as the different professions and castes of each race, as, for instance, the characteristics that distinguish the lawyer, the banker, the mechanic, the military man, the tramp, etc.; then the different temperamental distinctions of the nervous, the bilious, the sanguine, and the phlegmatic temperaments, as well as the many combinations and shadings of which they are susceptible, and finally, the bodily condition of either health or disease of each character, of whatever race, temperament or age, as well as the distinctive shading of the social, and the individual characteristics of each actor. Mr. Helmer is not so enthusiastic for his art that he deems it all that is necessary to the physical realization of character. He admits that it is not necessary, for the purpose of making-up, to paint and powder, and "for a masterly presentation of any character must always rest chiefly on the realistic mobility of an expressive countenance, which, in order to be artistic, must be natural, and not the result of mechanical manipulation (felt, and fully indicated by the artistically graduated emotions from within)." We do not quite penetrate his "graduated emotions from within," but as an expert he has undoubtedly run the whole gamut of expression, and this is evidently a finer shade of feeling than his hair has enabled him to portray with grease-paint or spirit-stum.

The chapter on "The Make-Up Box" will be found of special practical value, containing a detailed inventory of the various tools and materials necessary to effect the desired transformations. A special chapter is also devoted to "The Features and their Treatment," and all kinds of hints and facial recipes. The chapter on "make-up" can learn how to simulate blindness by pasting a piece of silk gauze over each eye, in a manner not interfering with the movements of the eyelids. In that section on "The Nose" he tells us to take a bar of soap, a pug nose, as well as how a large nose is apparently reduced in size.

Then follow recipes for producing a juvenile mouth, an old mouth, a sensual mouth, a nervous, misanthropic mouth, a one-sided mouth, a merry mouth and salient mouth, and all this in the face of Hamlet's admonition to the players: "not to mouth their lines."

The chapter on "Typical Character Make-Up" is interspersed with good, bad and indifferent illustrations, some of which have been borrowed from foreign sources. These include a graduated chart, showing the progressive stages of a young man's make-up as a character actor; the metamorphosis of a young lady into an ancient dame; Mr. Toole as Caleb Plummer in "The George Honeys as Eccles in 'Caste'; Charles Warner as Coupeau in 'Drunk'; Mr. Marius in 'Olivette'; and a typical negro make-up for Uncle Tom. The final chapter is devoted to "Special Hints to Ladies," in which Mr. Helmer boils down into a few pages what he calls "the points of a practical experience of half a life-time." But as it would be no gallant one to leave bare one's face in cold type the methods by which beauty unadorned by nature may be adorned the most for stage purposes if she profit by the wig maker's art, we will considerately leave Mr. Helmer to his *tit-a-tat* with the fair sex.

"The Actor's Make Up Book." By N. Helmer. Designed for the use of the American Theatrical Profession. Harold Koob, Publisher; New York.

Professional Doings.

—Edwin Strathmore is disengaged.

—Will H. Mayo, eccentric and singing comedian, is at liberty.

—There is open time at Levy's Opera House, Charlottesville, Va.

—W. S. Drake, of Easton, has joined the Kitty Rhoades company.

—Alexander Vincent, the character comedian and old man, is disengaged.

—Adelle Clarke has left Buzzard's Bay, and is visiting relatives in Keene, N. H.

—Ed. Van Vechten has been engaged by F. F. Proctor for Overton's Garden Theatre, New York.

—The Torrington Opera House, Torrington, Ct., has open dates for this season.

—The Metropolitan Theatre, Oacosta, N. Y., has open time on sharing terms.

—A good repertoire company is wanted for Fair week at the Opera House, Hudson, N. Y.

—Poage's Grand Opera House, of Paris, Mo., has open dates for first class attractions.

—Jennie Calf will play through New England this season under the management of G. H. Smith.

—Edmund Collier has temporarily abandoned starring in order to play the title role in Paul Kaur.

—There is September open time on the Oil and Iron circuit, including Fair dates at Youngstown, Ohio.

—There is open time at the Grand Opera House, Bellefontaine, Ohio, for Fair week, beginning Oct. 1.

—Frederick J. Titus is engaged, together with Lydia Yeomans Titus, for the Howard Athenaeum Specialty company.

—A first-class attraction is wanted to open the new Opera House at Circleville, Ohio, during the first week of October.

—On several occasions during the past week A Legs Wreck was played at the Madison Square Theatre to standing room only.

—Fannie Batchelder has recovered from a dangerous illness, and is rapidly recuperating at her country home at Northampton, Mass.

—The Booth-Bavett season will open one week earlier than was expected. The date is Sept. 10, and the place Kansas City.

—An opera, dramatic or minstrel company is wanted to open Bert's Opera House, Medina, N. Y., which has been closed since last March.

—Held by the Keeney opened the new Academy of Music in Baltimore on Monday night to a big house, over 3,000 people being present.

—Marlin Cody, for many years with J. K. Emmet, has been visiting relatives in Milwaukee. He will be with Mr. Emmet again next season.

—The Kimball Opera Comique and Burlesque company began rehearsals at H. R. Jacobs' Continental Theatre, Philadelphia, on Monday last.

—The Law and Order League of Cincinnati proposes to coin the prosecution of artists participating in Sunday theatrical performances in that city.

—Ida Van Cortland has made arrangements with J. L. Tillotson to add to her repertoire Lysand and Queens, which will be special features of her season.

—Celia L. Wentworth is at liberty, having resigned from the Monroe and Rice My Aunt Bridget company, the grotesque business that the part required not being in her line.

—Exposition week, that of October 8, is open at the Richmond Theatre, Richmond, Va. The Exposition Matinee on Monday night to a big house.

—Carl A. Harwin and his Silver King company have been engaged to fill the time of the Margaret Mather company at Miner's Newark Theatre and the Grand Opera House in this city.

—Minnie Dupree and Charles Bowser introduced a new comedy scene, written by Mr. Gillette for Held by the Enemy into that play in Baltimore on Monday night and secured a double scene recall on it.

—William G. Foster has been engaged as advance agent and Henry Sinclair as assistant agent for Dr. Charles L. Howard's Dr. Jekyll and Mr. Hyde company, which opens its season at Charleston, S. C., on Sept. 24.

—A correspondent in America, Ga., states that some companies have canceled their dates in that town through the apprehension of being compelled to submit to quarantine regulations, owing to the yellow fever in Florida. America has strictly avoided a quarantine.

—Helen Blythe has been compelled by serious illness to relinquish the opening of her season, which was to have taken place at Fort Jervis on Aug. 25. She is suffering from acute nervous exhaustion, and her physician states that it is impossible for her to resume her professional duties at present.

—One of the best advertising novelties recently gotten out is being made by the Forbes Lithograph Company for Kate Castleton, who goes out in a Paper Doll. It consists of an envelope containing the regulation paper dolls, with dresses and hats attached that are sold to children in the toy stores, only in a more artistic style.

—Will E. Burton resigned from Newton Beers' Lot in London to assume the management of a comedy company of his own, which he will soon put on the road. The attraction will be The Bad Boy Next Door, a farce-comedy, and apparently a sequel to Peck's Bad Boy. The piece is the joint production of Mr. Burton and Noel Douglas. It will tour the Southern circuit, but its opening date is not yet determined.

—Great hopes are entertained by the management of the Clara Louise Kellogg Opera company the success of their new tenor, Leonard Labatt, who is a Swede by birth. Mr. Labatt is said to be a fine artist, with a good stage appearance and a powerful voice, particularly in the high notes. He sang *de quitta jura* in Trovatore with the high C, and holds it for nearly a minute. Besides singing in opera, he is also a concert and oratorio artist, having sung with the most celebrated vocalists in the world. He is expected to return to New York about the middle of September.

—The new season of the Madison Square Theatre, managed by Mr. Rudolph Aronson, will open on Saturday, Sept. 30, at 8 o'clock.

—The Sparkling Comic Opera in three acts, entitled "NADJY," will be produced at the Casino.

—The Grandest Production of the Age, "THE FALL OF ROME," will be produced at the Casino.

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manager): The season opened with *Yankee Moore* in Our Jonathan 25, to a large audience. All were pleased with the attractive features of the renewed house, and particularly with the new seats, which are very comfortable.

CARBONDALE

TITUSVILLE.
Opera House (C. E. Lake, proprietor): Two O

and Combs 11.

honor of R. P. Wilbur, through whose enterprise and liberality the edifice was erected. The initial performance will be given Sept. 8, at which time William Redmond and Mrs. Barry will appear in their emotional French drama, *Hermine*; or, *Th: Cross of Gold*, and not the *Hoop of Gold*, as heretofore erroneously re-

MODE ISLAND

by Mariande Clarke and a New York co.

TENNESSEE.
MEMPHIS.
Jackson Mound Park (Lonia Davis, manager): T

PROVIDENCE

Item: The Merchants' Zoaves took a benefit the night of the 10th. One thousand tickets were sold. They gave an exhibition drill on the stage between the acts.

ra House (Robert

People's Theatre: This theatre will open on the syll for the coming season with Wren's Troubadours for one week.

ed with Denman
of The Top

Opera House (George H. Dashwood, manager): The season at this theatre will open Sept. 19 with James H. Wallack in *The Castle King*, who will be followed by

of the two S
o.

Laugh; Oct. 8, Hallen and Hart; Oct. 9, Keller's Magic comb.; Oct. 12-13, Minnie Maddern; Oct. 15, Zoso; Oct. 19-20, W. J. Scanlan; Oct. 22, Keep It Dark; Oct. 23, Tutein in Struck Gas; Oct. 29-30, Thos. W. Keenan; Oct. 31, Wilson and Rankin's Minstrels. The house has been completely renovated, new scenery and new costumes obtained, and the management is assured to be quite easy and comfortable both for travelling and for the public. As before, the genial Dashwood will handle the managerial reins, while the urbane Elliott will handle the funds. A successful season is anticipated.

see (Macomber and
opened. Modern

Myar's Opera House is being rebuilt as fast as possible. Season will be opened Oct. 26 by Hallen and Hart.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager)

roll, Conroy and T

feats of balancing seen here in a long time. The magic lantern part of the show is excellent.

VERMONT.
BELLOWS FALLS.
 Opera House (G. b. Wheeler, manager): The season opened Aug. 25 with Gorton's Minstrels to good business. Coming: Star Theatre co. S-pt. 4-5; Jimmie Penman Sept. 18.

and Bell, Ainsley
Bess, Barbara, Al

Musee (C. S. Thompson, manager): Alterations to the interior of this place have been made that greatly enhance its attractiveness and comfort. Manager Thompson is abreast with the times and is deservedly receiving large patronage.

Koss Brothers, All
Wallet Brothers.

Berger and Leath are lessees and managers of the Academy of Music at Norfolk, Va., and not W. H. Sherwood as stated by the Norfolk correspondent. Josh E. Ogden is now treasurer of the theatre since Russell Wyatt. Mr. Ogden continues to book for Helen Blythe and will be booking the same burlesque company as Coleman and West. He is well and favorably known here and was warmly welcomed by his old friends upon his return so, after a long absence.

PETERSBURG.
Academy of Music, Charles W. Curtis, manager.

er performances es

WEST VIRGINIA.
WHEELING.
Grand Opera House (J. C. Gentner, manager): Opera Aug. 29 with Kendall's Pair of Kids for week, with prospects of splendid business. The patrons' eyes will be gladdened by several new sets and a general re-

ed to the largest w

WISCONSIN.
MILWAUKEE.
New Academy (J. C. Litt, manager): The regular season at this house opened very encouragingly on Thursday with Rice's Corsair. The house was packed and the business has been very good each night since. T. C. Co., although not perfect in their parts, gave a splendid performance, and the actors' costumes surpass all of Mr. Rice's previous efforts. The Conrad of the Trempeau is bright and vivacious. Louis, Moe and

Redmond-Barry co-

as Syng Saul (the part assigned to George S. K. I. but not yet assumed by him) and Ed. Morris as Yuss were much applauded for their endeavors. George Fortescue succeeds in creating much amusement by impersonation of the huge but shy young maiden. His make-up this time were very good. James S. May as the Shadow Detective seems rather out of his element in a speaking part. The engagement closes with two performances of *Evangelina* and

presented Dr. Is

Light of the Moon give two performances at the Grand Opera House 26. The regular season at this house opens Sept. 3 with *The Twelve Temptations*—T. J. People's Theatre opens 30 with *Missie Barron*—The Specialty Co.—The Grand Avenue Theatre will open 10 (35). It has been entirely remodeled.

SHEBOYGAN.
 Opera House (J. M. Kohler, manager): The season and Cawthorne Comedy co. played a season of engagement here so, presenting *Little Nipper* and

ke and a New Yor

CONTINUED ON EIGHTH PAGE.]

FRANCOIS

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth Avenue, corner of Twenty-first street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - SEPTEMBER 1, 1888.

MIRROR LETTER-LIST.

The following letters will be delivered or forwarded on personal or writers applications. Letters addressed for 30 days and unclaimed will be returned to the post-office. Circulars and newspapers excluded from this list:

Avelling, Henry
Akers, Sargent
"Amateur"
Aronson, C. Louis
Among the Pines, Mgr.
Andrews, Chas.
Addison, Grace
Barnham, Nick
Brennan, M.
Bacon, Chas.
Berbridge, C. J.
Bernburg, Kate
Berry, Wm.
Belford, George
Byrdall, Frank
Brinsler, Harry
Bingham, Marie
Batesman, Victor
Brandon, Olga
Beider, Adele
Bell, Ralph
Buckley, E. J.
Blake, H. S.
Boniface, Geo.
Carlton, H. G.
Canfield, W. F.
Coley, A. C.
Cosmides, George
Clifton, George
Cooper, George S.
Charters, Charles
Collins, J. J.
Cochran, Mariane
Collier, Edmund
Carleton, Todd
Coleman, Edward
Corlette, Helen
Chaplin, Daisy
Davenport, Fanny
Durham, Sidney
Dow, Ada
Delmar, Wm.
Daggett, B. E.
Davis, Harry A.
Dores, Nadage
Daymond, J.
Dayton, Mr.
Dishon, Frank
De Schmidt, Louis
De Bar, Blanche
Downing, J. J.
Driscoll, Harry
DeBert, Robt.
Elliott, W. T.
Ebert, Thomas
"Exchange"
Eller, Elsie
Eggs, Oscar
Fairbank, Beale
Foster, John J.
Franklin, Frankie
Fleming, Carroll
Fascott, Owen
Florence, Neil
Flaher, F. D.
Greenwood, S.
Grandin, Elmer E.
Gibbs, R. P.
Heavy, A. J.
Helford, Marie
Harcourt, Wm.
Hustley, Arthur
Huntington, Wright
Hills, Oksa
Helman, Rosie
Hamilton, Lulu
Holland, F. W.
Hilliard, R.
Husted, H. E.
Jorsey, W. J.
Joner, Thomas R.
Johnson, Fanny
Kestling, B. W.
Keane, Jos. H.
Leland, Sadie
Lyon, Esther
Leah, George W.
Larabee, L. L.
Lawrence, Fred
Lomas, A. B.
Lib, Beatrice
Lander, Frank
Lebas, W. L.
Lator, Madam
Miller, J. C.
Murray, F. P.
Montford, Eve
Matthews, Corneilus
Montgomery, F. R.

Go thou forth;

And fortune play upon thy prosperous helm.

All's Well that Ends Well.

* * The New York Mirror has the Largest
Dramatic Circulation in America.

Woman in Dramatic Authorship.

Dramatic authorship is a field of intellectual work which comparatively few women venture into. The qualifications are so varied in extent and exacting in nature, the requisite training and experience so difficult of acquirement, and the necessary gifts so peculiar and exceptional, that the gentler sex can scarcely be censured for leaving this precarious pursuit to the men.

But now and then a woman, better equipped and stronger in intellect and ability than the majority of her sisters, enters the race and, asking no odds of her male competitors, fixes her eyes on the goal of the successful playwright's ambition.

The annals of the English stage are garlanded here and there with the names and the achievements of such women. No heights have been too lofty for their aspirations—tragedy and comedy alike have engaged their ardent labors. Where minds

of masculine strength and pens of virile quality have interpreted the promptings of their women's hearts the magnitude of their triumphs have compared, not unfavorably, with those of the best dramatists of the opposite sex.

A new addition to the slender ranks of contemporary female playwrights is at this moment attracting the attention of metropolitan critics and playgoers. In Mary Fiske a daring, self-reliant and original representative of this class characteristically asserts herself. Critics may differ as to the literary and technical merits and faults of her new play, Philip Herne; experts may disagree with respect to the exact place it should be accorded in the literature of the stage; but the facts remain that the verdict of the audience on the first night was one of vociferous approval and that few recent productions have created deeper popular interest or gratified it by a wider departure from the lines of triteness and conventionality.

Whatever may be the final critical estimate of Philip Herne, and whatever may be its eventual fate at the hands of the public, it is yet perfectly clear that in Mrs. Fiske we have secured a dramatic author of rare and distinctive endowment, from whom, with the increasing skill and accuracy that experience brings, may hereafter be confidently expected work that will both refresh and stimulate our languid drama. She is a woman of spontaneous ideas and the span of her sympathies is immeasurable. She has power, fertile imagination and humorous genius.

Thus endowed and thus accoutred it is safe to predict from the radiant promise of Philip Herne that this clever woman's future as a dramatic author will be marked by brilliant, if not great, achievements. In the fulfillment of this prediction THE MIRROR is prepared to feel and to express a perfectly natural and pardonable pride.

That He Who Runs May Read.

The Shepherd who tends the multitudinous flock of *Mail and Express* readers has for some time past published some apt scriptural text at the beginning of the editorial department in every issue of that journal. From his personal point of view, and bearing in mind the tastes and requirements of his numerous clientele, the custom is doubtless a good one; considering the prevalence of the political campaign it is also an appropriate one.

But there are few customs which cannot be improved upon, and that conspicuously adopted by the editor of the *Mail and Express* is not an exception to the rule. Therefore it is that THE MIRROR this week inaugurates the regular publication of a Shakespearean quotation at the beginning of the editorial columns.

Nothing could be more in harmony with the scope and character of the representative American theatrical journal. Nothing so brief could be more pregnant of thought in the professional mind.

Shakespeare is the actor's patron saint—the divinity of the stage. The marvelous treasures of philosophy, wisdom and wit contained in the matchless productions with which he glorified the drama are fitted to every human affair and situation.

The texts that we present from week to week will be apposite and of pertinent significance. They will be carefully selected to accomplish that purpose, and we believe many of our readers will find our little innovation more or less agreeable and profitable.

Personal.

MERRY.—Harley Merry, the scenic artist, is seriously ill at his home in Flatbush, L. I.

NATALI.—Louise Natali is the new American Opera company's prima donna for the coming season.

HAYMAN.—Al Hayman leaves San Francisco for New York next Tuesday. He will remain here all winter.

PATTISON.—Kate Pattison (Mrs. Morton Seltan) has signed with Daniel Frohman for one of his companies.

HOLLAND.—Henry Holland, of Richard Mansfield's company, is reported as seriously ill of typhoid fever in London.

STEINER.—Emma Steiner has not gone and never signed to go with The Kitty as musical director. She is still at liberty.

JOEL.—Alfred Joel, who has been spending the summer in Europe, sailed for this country on Saturday last by the *Alaska*.

DE LUSSAN.—Zelle De Lussan arrived on the *Etruria*. She is making a short visit to her sister, Mme. Raill, at Seabright.

STETSON.—John Stetson is said to be anxious to sell his steam yacht, the *Sapphire*, which he built at a cost of \$65,000 last Spring.

MATTHEWS.—Brander Matthews has arrived home from Europe. Mr. Matthews will go to Narragansett Pier with his family.

KELLY.—Florence Kelly, a clever little soubrette, has been engaged by Rudolph Aronson for the *Ermine* road company.

LACKAYE.—Wilton Lackaye has been engaged by T. Henry French to play the part of the Spider in the *Silver King* for ten weeks.

GAILLARD.—Alice and Francis Gaillard have received several offers, but have not yet signed for next season and are still at liberty.

SCHILL.—Hattie E. Schell, who has spent the summer rousting in Massachusetts, has been engaged to play the role of Kitty in *The Wife*.

SHEPHERD.—Mrs. Josephine Shepherd, the daughter of Mrs. W. J. Florence, returned from England by the *America*, after a year's absence abroad.

FORRESTER.—Fanny Forrester has been especially engaged to originate the soubrette part in *The White Blackbird*, one of Charles Hoyt's comedies.

PIXLEY.—Annie Pixley, who shortly plays four weeks at the Boston Park, has two new plays, both of which are likely to be produced during this engagement.

BERTRAM.—Helen Bertram has severed her connection with the Emma Abbott company, and will next season be the prima donna of the Cornhill Opera company.

POTTER.—Contracts were signed early this week by which Mrs. James Brown Potter will appear for one week at the Star Theatre next winter, after her engagement at Wallack's.

GROSSMITH.—George Grossmith, the English comedian, has recently written a book entitled "A Society Clown." It gives his experiences as an "entertainer" in London drawing rooms.

LESLIE.—Myra Ward Leslie, formerly with the MacCollin Opera company, has abandoned the stage for a short season and accepted an appointment in one of the departments at Washington.

CHANTORE.—Lillian Chantore does not go with the Florences this season, having been engaged for the Philip Herne company. Her place in the Florence company is to be filled by Mrs. J. H. Fitzpatrick.

LEVICK.—Gustav Levick returned to New York from San Francisco last week. He had been absent nineteen months, during which period he played both in the stock and as a star on his own account.

FRIEND.—Ethelyn Friend, who was a member of The Highest Bidder company, is resting at her home in Boston. Miss Friend has been engaged by Mr. Gillette to play the part of Susan in *Held by the Enemy*.

McKEEVER.—John T. McKeever, Jr., the popular young treasurer of the Madison Square Theatre, is ill at his home with sciatic rheumatism. Joseph McKeever, his brother, has taken his place temporarily.

LINYARD.—Catherine Linyard, the prima donna of The Little Tycoon company, after a sojourn at Asbury Park, will be the guest of Mrs. Agnes Leacock at the Winona, Central Park, West, until the season opens.

FULLER.—Loie Fuller will lead the Aladdin company, which opens its season at the Olympic, St. Louis, Sept. 3. Miss Fuller hoped never to return to burlesque, but the magnetic influence of a generous salary proved irresistible.

DREW.—Sydney Drew celebrated his twenty-fifth birthday on Tuesday. He was the recipient of a number of floral offerings at the Madison Square Theatre, and a handsome financial remembrance from his mother, Mrs. John Drew.

PALMER.—The household of Manager A. M. Palmer was made very happy by an event which occurred last Friday morning. Mrs. Palmer gave birth to a little daughter. It will gratify the many friends of this charming lady to learn that she is rapidly recovering.

EVANS.—Lizzie Evans and company arrived in the city on Tuesday and left the same evening for Kansas City. Miss Evans was much elated over the success of her new comedy, *The Buckeye*, which was produced for the first time on Monday night at Asbury Park.

WILLIAMS.—Fred Williams, manager of Mora, writes from Saratoga: "I think your idea of publishing the theatrical roster for the new season is a very valuable one. It is my intention to preserve the complete list and put it in my *Mirror Annual* as a supplement."

BOWSER.—Charles Bowser, who is playing the part of the Correspondent in *Held by the Enemy*, returns to this city next week. He will play the role of Martin Brown, in *She*, when the latter piece is produced at the Fourteenth Street Theatre early in November.

COGHAN.—Rose Coghlan opens her season in Newark, Oct. 1, in *Jocelyn*, the play written by her brother Charles. It is in four acts, and the period is the seventeenth century. There are nineteen parts, among them Louis XIII, of France, Prince Saviani and his followers, and other historical characters.

PACKARD.—Dan Packard, the comedian, has returned to New York after a three months' sojourn in the Catskills. "During that time," says Mr. Packard, "I enjoyed myself very much, especially in reading your great paper, which I would not be without for ten times its price. In the professional colony of which I was a member, THE MIRROR was the most welcome of all the visitors."

HILL.—Dispatches from Meriden, Conn., announce the sudden and shocking death of John Hill, which occurred there yesterday (Wednesday) morning. He was struck by a railway train and literally cut to pieces. Mr. Hill was a hale man of sixty years. He had acted as THE MIRROR's correspondent in Meriden for seven years, and none of our representatives was more faithful to this journal's interests, or more conscientious in the performance of his duties.

Mr. Hill, who frequently visited New York, was widely acquainted among professionals, who appreciated his excellent social qualities.

REED.—Addie Cora Reed, a pretty and clever actress and an accomplished singer, finds herself unexpectedly without an engagement for the season. Miss Reed holds a contract, signed by Clark Sammis, dated last May, to go out at the head of an *Ermine* No. 3 company. Now she learns that the project has been abandoned, and although she supposed the enterprise had the backing of the Casino management, it is discovered to have been a detached affair. Miss Reed ought to find a position easily, for there are few women better qualified to do good work in comic opera or musical comedy.

TAYLOR.—Howard P. Taylor has accepted an important position in connection with the management of two of the leading Brooklyn theatres. Messrs. Knowles and Morris have engaged him as their chief representative at both the Grand Opera House and the Amphion Academy of Music. Mr. Taylor entered upon his new duties on Monday. Messrs. Knowles and Morris are to be congratulated on their excellent choice, which is another of the many proofs of their sound judgment. Mr. Taylor is not only a man of distinctive ability as a dramatic writer, but a gentleman in manner and feeling, and the most loyal and devoted of assistants. THE MIRROR extends to him its best wishes for success in his new field of work.

Obituary.

ANNE SEGUIN.

Mrs. Anne Seguin, a once favorite opera singer, died at her home in this city a few days ago. Mrs. Seguin was born in London in 1814, and made her debut in Italian opera along with Malibran and Grisi. She sang at the coronation of Queen Victoria. Mrs. Seguin created many operatic parts in this country. Among them *Arline*, in *The Bohemian Girl*. She retired from the stage upon the death of her husband.

H. B. CHASE.

Dr. H. B. Chase, father of W. D. Chase, manager of the Holyoke Opera House, and Arthur B. Chase, director of Booth and Barrett, died quite suddenly at his home in Holyoke on Tuesday. He was seventy-five years old, and had been ill but a few days.

Mr. Mortimer Romances.

A recent issue of a Sunday paper of this city, containing two theatrical stories—one about Gus Mortimer and the other about the late Fred Marsden—fell into the hands of W. H. Bishop, manager of Frances Bishop, who is spending the idle term at his Summer home on the shores of Schraon Lake.

Mr. Bishop's attention was first attracted by the statement that Mr. Mortimer saved up a few hundred dollars some years ago and invested it in a small farm near Schraon Lake; and that at the close of each season Mr. Mortimer goes there and cultivates berries, the sales of which small fruits more than paid his Summer expenses.

The other narrative, which Mr. Bishop perused with interest, was alleged to be given on Mr. Mortimer's authority. He was reported to have declared unhesitatingly that Fred Marsden was not only mad at the time of his suicide, but had been insane for a long time previously. In proof of this he related how Marsden on two occasions nearly killed him, one time assaulting him with a pistol and another with a knife. He further was credited with stating that Marsden's daughter was kept isolated, and that he was accustomed to use improper language in her presence.

The appearance of these stories moved Mr. Bishop to send the following letter to THE MIRROR for publication:

SCHRAON LAKE, Aug. 26, 1888.

DEAR SIR:—Is Gus Mortimer a second Claude Melnotte? A berry farm "near Schraon Lake" and "very near" the Summer home of the late Frederick Marsden? A farm where he takes his family every year and devotes himself to growing brown—a beard and berries! If he owned such a place I might believe all but the last. There is a legend that once upon a time there was a berry on Schraon Lake which attained its full growth—a ripe berry, a non-colic-provoking berry, but like nearly all such pleasant traditions, this fruitful tale lacks substantiating proof. However, in spite of the cold, uncomely fact that the berries up here are only to be taken in conjunction with castor oil or some speedy emetic, Mr. Mortimer's romance might pass unnoticed were it not for its more serious side.

He claims to have been Frederick Marsden's neighbor and companion at Schraon Lake, and asserts that as a result of close study of the late playwright's condition he considers him to have been insane. Had Mr. Mortimer been in truth a friend to Frederick Marsden he would refrain from making any such assertion to-day. It is hard to know why he says anything at all about the matter under such circumstances. It looks very much as though Mr. Mortimer was directly interested in the decision of the impending law suit, and was trying to score a point for the other side.

I was Fred Marsden's nearest neighbor at Schraon Lake, and we spent many pleasant days together. As a result of my observation of his character and mental condition, I can confidently and in all sincerity affirm that in my opinion he was perfectly sane, and I know him to have been a man of practical common sense and sound judgment. As a matter of fact Mortimer does not own any farm near Schraon Lake, and, therefore, he was not Marsden's neighbor. The fact is that Mortimer and his whippersnappers boarded at a small farmhouse up here eight years ago, and he paid his seven dollar weekly board bill like a little man. As his berry farm is only "a castle in the air," it is certain that his statements regarding Fred Marsden are equally untrustworthy, and only prove the genial Gus to be the owner of a brilliant, if may add, a few brilliant imagination.

Respectfully, W. H. BISHOP.

Robert Downing's Coming Season.

Robert Downing will open the regular dramatic season of the Star Theatre next Monday evening. It was at this house that Mr. Downing made his initial bow as Spartacus, and was given an enthusiastic welcome two years ago. His success here was duplicated all over the country, and his manager confidently expects that he will achieve the same meed of praise.

Joseph H. Mack, to whose foresight and experience very much of the young star's success is due, continues as his manager. For the present season he has engaged an exceptionally strong supporting company, which includes the handsome and talented Eugene Blair, Helen Tracy, so long with McCullough, Harry Meredith and Charles Hermann, nearly all of whom were prominent members of com-

panies supporting Forrest, McCullough and Salvini.

Much interest is felt in the announcement that during Downing's coming engagement at the Star, which is of but a week's duration, he will appear in two roles in which he will be new to New York audiences—*Virginius* and *Ingomar*. Special scenery for these productions has been painted by Voegtlin and Gotscher, while the costumes, which are said to be historically correct, are by Hawthorne, Dazian and Eads.

Comment.

BENEFICIAL AND TIMELY.

Boston Times.

THE NEW YORK MIRROR, always doing something to benefit the profession, and always doing it just in the right time, has, in its last issue, given a complete list of the State and County Fairs for this season, and a list of travelling companies already organized. Good.

PLENTY OF AMERICAN ACTORS.

Elmira Saturday Tiding.

"The patriotic Mary Anderson will again bring over an English company to support her here the coming season." Thus says the New York Mirror. Editor Fiske evidently does not believe in importing actors for native stars. He is right, too.

A SUBVENTIONED THEATRE.

Boston Transcript.

The question of a subventioned theatre in New York is discussed in THE NEW YORK MIRROR by Nym Crinkle, who, for this occasion, at least, has doffed the cap and bells. He repeats the arguments already urged in its favor, namely, that it would ensure worthy and continuous representations of what is called the classic drama, and would encourage the production of a high class of native tragedies (he might have used the more comprehensive term, "dramas"), and [points out that] we need some such institution, where the value of a piece would not be measured by its popularity. The sentimental objections hitherto expressed against a subventioned playhouse—on the ground that the people should be left free to choose their diversions—have virtually been overcome in New York by the opera.

THE FLORAL FRAUD AND BIG BONNETS.

Brooklyn Eagle.

THE NEW YORK MIRROR is anxious to see the custom of handing flowers over the footlights abolished. "If," it says, "there is anything annoying in a theatre it is to see a hawk of an usher rush down the main aisle in the middle of an interesting scene with a load of flowers on his shoulders, hit the leader of the orchestra in the back, pass the load to him and interrupt the performance by the proceeding. As a rule these flowers are purchased by the manager of the star, who, with slim judgment, propels the usher to the front on these particular occasions, because he has learned that the star will be near the footlights, and he wouldn't miss the opportunity for worlds. It may be something of an advertisement, but it is a diabolical custom, and ought to be hissed every time it is done." But the crusade should not stop at this point. Handing flowers over the footlights is a trifling nuisance as compared with being compelled to sit all night behind a bonnet which impairs a view of the stage. Managers, actors, and in fact every other class of people should join the demand for the abolition of the high bonnet.

Letters to the Editor.

AN ACTRESS' STATEMENT DENIED.

NEW YORK, August 27, 1888.

DEAR SIR:—A statement in a dramatic paper made by an incompetent amateur that she left the Broken Hearts company on account of non-payment of salary is false. She acted in a very unprofessional manner, waiting to leave me in the middle of the week, for reasons that she had received an offer from a company headed by another amateur quite as incompetent as she is. Every actor and actress in my company was paid, and all go with me in my comedy company whose tour begins Sept. 10. I don't mention names as I do not care to give free advertising to this class of people. Yours truly, STEPHEN LEACH.

FROM CORINNE'S MOTHER.

PHILADELPHIA, Aug. 25, 1888.

DEAR SIR:—In this week's issue of THE MIRROR I see the Boston correspondent stated that I am the adopted mother of Corinne. In justice to me will you kindly correct the above? Corinne is my own child. Respectfully yours, MRS. JENNIE KIMBALL.

MISTAKE CORRECTED.

NEW YORK, Aug. 24, 1888.

DEAR SIR:—On taking up your paper this morning I noticed that in the case of *Fascination* you have made a misprint in the name of one of its members. As you have it now it reads S. F. Gadden. It should be George T. Gaden, Jr. Will you kindly rectify the mistake in your next issue, and oblige. Yours truly, GEO. T. GADEN, JR.

A WIDOW'S GRATITUDE.

PAMPAZO, N. I., Aug. 24, 1888.

DEAR SIR:—Permit me, through the medium of your influential paper, to express my best thanks to the numerous friends of my lamented husband, W. A. Morgan, for their loving sympathy and assistance in my bereavement. Especially are my thanks due to those noble organizations, the Elks and the Actors' Fund, for the part they so promptly took in connection with the funeral at Evergreen Cemetery. I shall always cherish a grateful remembrance of the beautiful ritual so ably and yet so tenderly spoken by the Exalted Ruler of the former association. It will ever be a source of comfort to me to think that my lost loved one reposes in the beautiful plot in Evergreen provided by the Actors' Fund. Respectfully, AMY GORDON MORGAN.

DOES HIS OWN BOOKING.

LYOUD'S OPERA HOUSE.

NORTH PLATTE, Neb., Aug. 21, 1888.

DEAR SIR:—In your issue of Aug. 11 I see it stated by your correspondent at Topeka, Kas., that Manager Crawford is booking attractions for my house. Please correct this statement, as no one but myself has authority to do booking for this Opera House, and oblige, yours respectfully, WARREN LYLOD, proprietor.

AN OMISSION SUPPLIED.

GRAND OPERA HOUSE,

FORT SMITH, Ark., Aug. 20, 1888.

DEAR SIR:—I notice that in the list of Fairs published in a recent number of your valuable journal, you have omitted to mention the Annual Fair to be held at Fort Smith, Oct. 9, 10, 11, 12 and 13. This Fair, held under the auspices of the Fair Association of Western Arkansas, is virtually our State Fair, and also embraces the five civilized tribes of the Indian Territory, each of which sends large delegations and numerous exhibits. Thousands of strangers visit Fort Smith annually at this time, drawn hither by the numerous attractions offered. Very truly yours, GEORGE TILLES.

THE AMATEURS AND THE MIRROR.

NEW YORK, Aug. 27, 1888.

DEAR SIR:—On behalf of the amateur societies interested in the recent production of *Othello* at the Windsor Theatre, allow me to sincerely thank you for your kind and able article in reply to the brutal comments of some of the New York press upon that event. The promotion as well as the amateurs of this vicinity have reason to be proud of such a champion in the cause of decent journalism.

I only voice the sentiment of all concerned when I say that the service was appreciated, and our admiration of THE MIRROR (if that were possible) still further increased. With best wishes for your success and the continued prosperity of your splendid paper, I am very truly yours, J. GORDON EVANS, Vice-Pres. League of Amateur Dramatic Societies.

The Usher.



In Ushering.
Mend him who can! The ladies call him, sweet.
—Love's Labor's Lost.

Francis Wilson says that one of the many things that struck his observant mind while abroad recently was the gorgeous contempt in which America and Americans are regarded by the average foreigner of whatever nationality. According to his opportunities for investigating the matter, Mr. Wilson's travels revealed the fact that the United States is a subject of as much ignorance and indifference to the Briton, the Frenchman and the German as New Zealand is to the Yankee. The visiting American finds that his reception partakes more of the character of tolerance than welcome.

While in London the comedian had an experience that aroused all the indignation and star-spangled bannerism of which his enthusiastic nature is capable. He wanted to buy a diamond ring as a present for his wife one day, and having drawn a sufficient sum at his banker's he went to a jewelry shop in Bond Street.

The proprietor—a small and fussy person—eyed Mr. Wilson on his entrance in an unpleasant manner, and sniffed, with a shopman's hauteur, when the customer asked to see his stock of diamond rings. With irritating reluctance he finally exposed his wares and inspected Mr. Wilson closely while Mr. Wilson inspected the gems. Finally the latter found one which suited, and asked its price. The question was answered with a superb indifference of tone and manner. Then Mr. Wilson inquired if the jeweler would guarantee the stone's worth, frankly avowing his lack of expertness in judging the value of such baubles.

The shopman by way of reply asked, "Aren't you an H'American?" Mr. Wilson confessed to the correctness of the fellow's supposition. The latter slowly gathered to gether his rings and put them away.

"We don't care about H'American customers," he observed.

"Why not?" asked the astonished actor.

"Well, hit's this way: they generally comes in 'ere just to 'ave a look at the goods and get the prices. They don't buy, y' know, and I don't like to waste me time."

Language is too feeble to adequately portray Mr. Wilson's feelings, and the language with which Mr. Wilson fitly characterized the impudent shopman is too picturesque for typographical reproduction. He didn't thrash the chap, because he foresaw that the ensuing complications would probably be particularly unpleasant to a stranger like himself. He indulges the fond hope, however, that he will some day meet the Bond Street worthy in New York.

I am pleased to note that the stage has latterly engaged the attention of our best magazines. Formerly the subject rarely received intelligent recognition in the higher class of periodicals, for some occult reason, or reasons, the editors avoiding it as if it were not of universal import and interest. The new order of things is an agreeable relief from the interminable papers on the Civil War, which, for long, have formed the staple of the most influential monthlies, and crowded out other matters. For instance, the October number of *Scribner's Magazine*, which, in its new life has shown remarkable energy and vigor, will contain the first part of Lester Wallace's reminiscences, in which he will treat of Helen Faucit, Charles Matthews, Cushman, Blake, Vandenhoff and others with whom he was personally and professionally associated during the early part of his long public career. Two portraits of Mr. Wallace, as well as portraits of the principal actors of whom he writes, will accompany this instalment. These reminiscences will be continued in the November and December numbers. While Mr. Wallace's theatrical horizon was practically limited by the boundaries of Wallace's Theatre during the greater part of his professional life, it is a matter of history that in its palmy days that establishment was the centre of New York dramatic achievement, for which reason, as well as for the first popularity and leadership of their author, these papers should be readable and valuable contributions to the already extensive library of theatrical memorabilia. There will also appear in the October *Scribner's* an article by Gustav Kobbé, entitled "Behind the Scenes of an Opera House," wherein will be described and pictured the various scenic and mechanical contrivances used at the Metropolitan Opera House.

Some time this month will be published in London a volume entitled, "The Dramatic Year," containing brief criticisms of important

theatrical events in the United States during 1887-88, with a sketch by William Archer of the London dramatic season. The book is edited by Edward Fuller, the well-known dramatic critic of the *Boston Post*. It will contain twenty-seven articles, written by Messrs. Montgomery, Towse, Ticknor, Weeks, Woolf, Copeland and the editor, and covering a wide range of subjects. The book will be republished in this country, and if the initial volume prove successful it will be continued next year, when the French stage will also be incorporated. Mr. Fuller, who has been abroad completing the arrangements for this publication, which promises to be of special and permanent value, is expected back in Boston shortly.

Advance sheets of the preface of "The Dramatic Year," by the way, have reached me from London. In it the editor epitomizes his purpose as "an attempt to present in a compact and attractive form a critical review of the dramatic season just ended. It is not in any sense complete in chronological, nor is it a continuous account of the history of the American stage within the period mentioned; it is rather a presentation and consideration of the luminous, or non-luminous, points in that history." I also note in this same preface the following graceful and gratifying reference to a certain publication quite near at home:

The only wish which the editor desires to express in this connection is that "The Dramatic Year" may prove as useful in its way to the stage and to those interested in the drama everywhere, as the excellent *MIRROR ANNUAL* has already proved to the same class of readers. It is hardly necessary to add that between the present volume of critical essays and that indispensable chronological record there can be no unfriendly rivalry, since each is independent of, although at the same time supplementary to, the other.

The gossips have been busy with conflicting and confusing details of Maude Harrison's prospective marriage to James Carson, of Chicago. It is a peculiarity of the newspapers in these matters that they always know more about the particulars than the people interested. One would suppose that the time for publicity might be deferred until facts were obtainable and the principals were ready to make known their plans. But this doesn't suit the papers. They must needs project the journalistic nose in all directions and at all unseasonable moments, and bring the reportorial notebook into play, whether there is any real information to be set down in it or not. Nothing and nobody is sacred from the intrusions of the ubiquitous Paul Pry of the press.

Miss Harrison and her fiancé are now willing to give out their intentions; in fact, they have authorized the publication of them through the medium of a mutual friend. This lady says that the wedding will take place in a few weeks, and that Miss Harrison will not again be seen on the stage. She has very sensibly made up her mind to retire. We will lose a talented and favorite comedienne, whose efforts have continuously commanded the applause of New York's most discriminating playgoers for a number of years, but Mr. Carson will gain a loving and lovely wife who is certainly qualified to make him a very happy mortal.

Let me say here that when an actress loves and weds a man who is not an actor, but who is able to give her a home (and, of course, she ought to marry no other sort of man unless she wishes to be completely miserable), she is wise to relinquish her public career forever. The exactions and distractions of theatrical life, from the very exigencies of the case, usually rob a couple of permanency in residence, and demand more time than a wife and mother should take from the duties of her home. When man and wife are both professionals it is different. But I have observed very many instances in which mutual unhappiness has resulted from the wife continuing in the profession which necessarily separates her more than is consistent with the ideal notion of domestic union from her non professional partner. Art is a capacious and a jealous mistress, demanding undivided allegiance. But, after all, these remarks are rather superfluous, when it is considered that no good woman ever marries unless she loves a man better than anything else; and love may then be relied on as the safest and surest guide to what is right and best.

A little way back I had occasion to refer to that fruitful theme, the intrusiveness and unreliability of the average newspaper. These are not new characteristics of journalism, if I may judge from interesting fac-similes of early English newspapers, brought over from the other side by Rose Osborne and left for my inspection. One in particular, entitled the *English Mercury*, bearing the date of July 23, 1588, has caught my fancy. A subtitle conveys the information that it was published by authority "for the prevention of false reports." It seems to me that there is scope in New York for a journal devoted to the same laudable object. So rife is misinformation that a paper devoted to truth would be a positive novelty.

Joseph Arthur continues to talk rather fast and loose in London about the authorship of *The Still Alarm*. In an interview in the London *Sunday Times* of Aug. 5, he is thus reported:

"Now, Mr. Arthur, tell me it is true that Mr. A. C. Wheeler (Nym Crinkle) took any part in the authorship of *The Still Alarm*?"
"Absolutely none. The play is entirely my own; but Mr. Wheeler being an intimate friend of mine, I read

the play to him, and he criticised it as any literary friend would. One speech I rewrote on a suggestion from him as a critical friend, not a collaborator, and that's all he had to do with it. But when paragraphs appeared in the New York papers, accusing Mr. Wheeler of being part author of the play (though any one who knows his clever wit and sense and play will recognize the absurdity and impossibility of this), I, when addressing the audience, in a purely jesting spirit, referred to Mr. Wheeler as 'my collaborator.' His face, as he sat in the stalls, showed how little he appreciated my little bit of playful satire."

As Mr. Arthur carried his little bit of playful satire far enough to put Mr. Wheeler's name on all of his hand-bills during the first week of *The Still Alarm* in New York, it becomes a question, now that Mr. Arthur calls this a jest, what Mr. Wheeler has to say. Does it ever occur to Mr. Arthur that the interviewing may, sooner or later, include both sides?

Funny things happen at Falk's. An actress sat for some photographs there one morning last week. Having forgotten to fetch her make-up materials she asked for some black to put on her eyelashes and eyebrows, and Falk handed her a powder-box containing powdered charcoal and a puff.

In the afternoon of the same day Mrs. Langtry came for a sitting and was shown to the dressing-room previously used by the other actress. She proceeded to array herself, changing her street dress for a décolleté evening costume.

Shortly after Falk was startled by a shriek from the Langtry dressing-room. He rushed in and discovered the Lily standing aghast before the mirror, her neck and chin a mass of black.

"I thought a little powder would be refreshing on this warm day," she said, "and although as a rule I never use it, without examining what was in the box I covered my neck with it. I didn't know what I'd done until I looked in the glass." Of course when the ludicrousness of the thing dawned on her—and the black was removed—she joined in the general laugh that filled the studio.

The Captain Wanted Half the Gross.

Captain Jack Crawford, the poet scout and actor, has decided to abandon his tour with the play of *Fonda*. Captain Crawford is an artist of the Buffalo Bill variety, but he is, according to some jealous minds, several degrees removed from that renowned personage. It is said of the Captain that he started last season to beggarly business. However that may be, Sheridan Corbyn, who was for several years the manager of Frank Mayo, took him in hand for the present season, with the intention of starring him in *Fonda*, and kept the newspapers well supplied with paragraphs to that effect. The private agreement between Mr. Corbyn and the Captain was that the latter should receive a stipulated salary every week, no matter what the nature of the business. This agreement was put into writing, and the names of both Mr. Corbyn and the Captain affixed.

On Friday last the season opened at Keyport, N. J., and on Saturday night the organization played at Matteawan. *Fonda* and the Captain both made great hits, and the houses that greeted them were large. In fact the receipts for the two nights were placed at \$800 which was something phenomenal for these towns. It was evidently too much for the Captain. He came to New York. He went down to the Rialto, and his cronies informed him that he was the star of the show, and when at last he unbosomed himself and acknowledged that he was under salary, their grief knew no bounds. By degrees their sorrow was assuaged, and then they told the Captain that he ought to be getting at least fifty per cent. of the gross receipts instead of a paltry weekly pittance.

The Captain believed them. The company was to have appeared at Scranton, Pa., on Monday night, and early on Monday morning the organization assembled at the Grand Central depot. The Captain started to go to his residence.

"What's the matter?" asked Mr. Corbyn.

"I am not going unless I get fifty per cent. of the receipts," said the Captain.

"But I have my contract," persisted the manager.

"I don't care. Fifty per cent. of the receipts or I don't go."

"Very well! The company won't go either, then," and the entire party left the depot. The next move will probably be before the law courts. Mr. Corbyn says he is already out several hundred dollars for scenery and printing. He sends the following communication to the *MIRROR*.

NEW YORK, AUG. 28, 1888.

Editor New York Mirror:
DEAR SIR—As an old and well-known manager, I ask you to give me space enough to set myself right, as between a statement made in the *Star* of to-day by Captain Jack Crawford and the truth.

Captain Jack Crawford says: "Corbyn has violated his contract, salaries were due, the company discouraged, etc." So far from this being the case, the following are the facts: I engaged Crawford to play a part in *Fonda* at a stipulated weekly salary, payable at the end of each week. We played two nights, when Crawford found that though he was the only one billed, pictured or starred, Emma Grant (the Witch) and John Woodard carried off the honors. I will here quote from Jack's letter to me dated Sunday evening, 10 p. m.

"I understand Woodard fixed this play for himself and family, and the introduction of the Witch is simply superfluous, but outside of that, while Bill Williams is the star part and the fat of the piece as it now stands, he is not the star, and if I can strengthen my part I am certainly going to do it. John Woodard can play Bill Williams better than Jack Crawford can play him, but Jack can play his own part better than John Woodard or any other man—I don't except Booth—and as long as John Woodard shows a disposition to crush my work or my ideas so long will I refuse to play the part. Besides, the feeling existing against me in the Woodard family, the fact of Crawford's going to New York, and my own money, I play second, to no one. Yours truly, J. W. Crawford."

Now to settle the money part of my dealing with the company, I simply submit the enclosed letters, which speak for themselves. The above facts can be verified by documentary evidence, besides the fact that I loaned Captain Jack Crawford \$172.75 cash because he said he was in need.

Truly yours, SHERIDAN CORBYN.

[Conv.]

NEW YORK, AUG. 28, 1888.

As members of Corbyn's *Fonda* company, we are compelled, in justice to Mr. Corbyn, to state that up to Monday morning he not only fulfilled his contract with us in every respect, but advanced us all the money we asked for, and he was not indebted to us one dollar. He brought us from Keyport to New York, with Captain Crawford and his family, paying all expenses, and met us as per contract at railroad depot for Scranton, Captain

Jack Crawford coming too late. Mr. Corbyn thus far has acted in the most honorable manner.
CARRIE PALMIST, HARRY GILBERT, ROBERT A. FISK, T. O. RICHMOND, JAMES R. HOMER, JOHN MACKAY, S. F. CUREY, MARY GRAY, EMMA GRANT.

[Conv.]

NEW YORK, AUG. 28, 1888.

As the leader of the orchestra engaged for Corbyn's *Fonda* company, I must state for myself and the members of the orchestra that Mr. Corbyn paid us, and up to his trouble with Captain Jack Crawford, on Monday, he filled his contract financially with the orchestra.

E. HARRISON.

Death's Harvest this Year.

The deaths in the profession up to the present time—a little over the first half of the current year—have been very numerous. During the month of January five passed away—Eugene Martin Labiche, the dramatist, who died at Paris; George W. Padgett, of the Storm Beaten company, who died in New Orleans; Aldine Stephens Drew, of McCaul's Opera company; Philip Day, an Australian actor, and John Clayton, the English actor and manager.

February was quite as prolific in its death rate, the names including those of Mrs. Edward Swanborough, the English actress; Lizzie Kelcey, the burlesque artist; Charles Richards, an opera singer; Sheldon Bateman, Marti Crocker, Spencer Quinn Stokes, the old circus manager; William McFarland, Anton Duval, a ballet master; Al. S. Francisco and John T. McDonald.

During March there died Charles Wilkinson, manager; Bliss Whitaker, an old circus man; George W. Chatterton, manager; Daniel Greene, showman; Major Scott, machinist; Nora Lytton Stetson and Peter Myers.

In April there were chronicled the deaths of Michael J. Bradley, of Harrigan's company; Ciro Pinsuti, F. Federici, David Pratt, Helene Crossmond, Angy Griffiths (Mrs. Ralph Delmore), Abbie Ware (Mrs. Augustus Pitou), Lillian Olcott, George H. Griffiths, Charles Jordan, Alfred S. Phillips, the comedian; Edward Behman, the Brooklyn manager; Colonel Snelbaker and J. S. Schell, the scenic artist.

In May there died William Eaton Brown, Hattie Arnold Lewis, Harold Fosberg, Fred Marsden, Fanny Fuller and Mrs. Chipperdale, the old English actress.

The list for June included Ben Maginley, Emma Knowles, the widow of Sheridan Knowles; Claude DeHaven, an old-time business manager; Sallie Hoffman, Fred Vokes, the English pantomimist; Robert Newcomb, the minstrel; Paul Fechter, son of the famous actor; Charles F. Knight, Charles H. Thompson, Charles O'Brien and William Creswick.

In the month of July died Rene Wellington, John F. Herne, William M. Babbitt, Mrs. Charles Dillon, Bartley Campbell and Wellington Hall, the treasurer of the Casino.

The list for August includes William P. Davidge, Edward Aronson, Louis D. Kook and John St. Maur.

Gossip of the Town.

Lina John has been engaged for *A Hole in the Ground*.

Mary Dirkes has been engaged for the Casino chorus.

Bertha Welby has been engaged for *A Legal Wreck*.

Forrest Robinson has been engaged by T. B. Macdonough for *Siberia*.

Rehearsals of the *Parlor Match* are going actively forward in Harlem.

Laura Burt plays *Fantasma* with the Hanlon Brothers the coming season.

John W. Albaugh's *A Midsummer Night's Dream* company has some dates to fill.

Mrs. Charles Kidder and child have been engaged for Joseph Jefferson's company.

Lloyd Brezee is now representing Sol Smith Russell, under the management of Fred E. Berger.

The Lyceum Theatre company opened in Denver on Monday night to the capacity of the Tabor Opera House.

Hoyt and Thomas have leased the play of *A Rag Baby* to Frank Daniels, who will supplement Little Puck with it.

James A. Herne's *Drifting Apart* company opens its season at the Lee Avenue Academy of Music next Monday night.

Henrietta Crossman, who played leading business with Robert Downing last season, is in New York and disengaged.

Edwin P. Hilton has purchased the Columbia Theatre at Cleveland, Ohio, and will make it a first-class place of amusement.

Ullie Akerstrom will play a four weeks' engagement at the Star Theatre next May, under the management of Frank Charvat.

Frank Daniels' Little Puck company at Hooley's Theatre, Chicago, played to \$9,000 during the week ending last Saturday.

Stuart Robson has sent the following telegram to E. H. Sothorn: "Delighted to read of your great success. You deserve every inch of it."

The Cora Van Tassel company canceled the dates for the current week in order that the comedy of *Sweet Sixteen* might be thoroughly revised.

Minnie Mattern's season opened auspiciously on Tuesday night at Elizabeth, N. J. For the next ten days she will play in New England.

On Monday evening next the Duff Opera company will enter on the last week of its engagement at the Broadway Theatre. The season has been profitable.

T. Henry French has secured the American rights for *Uncles and Aunts*, a three-act comedy by Lestock, produced at the Globe Theatre, London, last Thursday night.

The Kaffir Diamond will be produced at the Broadway Theatre on Sept. 11. Scenic rehearsals of the play are going on daily. The sale of seats will begin on Friday.

Frank Chanfrau opened his season at the Continental Theatre, Philadelphia, on Monday night, to one of the largest audiences known in the history of the house.

A Possible Case company left this city yesterday (Wednesday) for Boston, where it begins a four weeks' engagement at the Hollis Street Theatre next Monday night.

The Broadway Theatre will be visited this (Thursday) evening by 250 delegates from the Electrical Convention now being held in this city. The party include representatives from all the principal electrical companies of America, as well as T. A. Edison, the inventor, Commissioner D. L. Gibbons and George Worthington.

Giles Shine has arrived in this city from Washington. He is actively looking after the interests of his star, Lavinia Shannon.

Will F. Hunter, Jr., the popular young Baltimore comedian, is at work on a new play, in which he will probably appear next season.

John Schoeffel came to New York from Boston recently and signed contracts for a production of *A Legal Wreck* at the Park Theatre in that city directly after the New York run of the play.

The Madison Square Theatre company played Jim the Penman at the Baldwin Theatre, San Francisco, last week, to the largest receipts the company ever played to in that city. Elaine opened on Monday night to a \$1,300 house.

Barry and Fay, in McKenna's *Flirtation*, will tour under the management of Fred McCloy. They are supported by a selected company. The comedians are favorites throughout the country, and their names are associated with good entertainment and good business.

A Legal Wreck at the Madison Square is in its second month and playing to standing room. The popular success of this comedy is heightened by the fact that its bound popularity is most likely to be permanent. It will have its fiftieth performance on Oct. 7.

Walter Standish's *Theodora the Lion Queen* will be completely equipped with scenery and accessories, and will have many novel features. The company numbers one hundred people. Mr. Standish or J. Alexander Brown will receive applications from managers having open time.

"The Shepherd Boy," a celebrated statue by the American sculptor, C. B. Ives, of Rome, which is chiselled from a block of the purest Carrara marble, and is valued at \$3,500, was added yesterday (Wednesday) to the art collection of Frank B. Murtha at the Windsor Theatre.

The people engaged for *A Confederate Casualty* have been called by Mr. Gillette for the Fourteenth Street Theatre on Nov. 1. This play will not be produced at the Madison Square, *A Legal Wreck* filling out the entire time. The extra people will join the *She* company.

The Eleventh Avenue Opera House at Altoona, Pa., is rapidly approaching completion, and the architect claims that it will be one of the handsomest houses of its size in Pennsylvania. The decorations are in terra cotta work, and are being executed by Mitchell and Halbach of New York and Chicago. The house will open on Oct. 1, with Mr. and Mrs. W. J. Florence as the initial attraction.

Fanny Gillette will begin her season in Sardou's *Theodora* on Nov. 12. She has secured the right to this play, which will be put on the road with all the scenery, costumes and properties used in the original production at the Porte St. Martin, Paris. She will be supported by a carefully selected company. Manager Fred A. Du Bois is filling the open time for this attraction.

Manager F. F. Proctor has open time for first class attractions only at the following houses: Proctor's Theatre, Brooklyn, E. D.; Criterion Theatre, Brooklyn, N. Y.; Opera House, Hartford, Ct.; Grand Opera House, Wilmington, Del.; Fulton Opera House, Lancaster, Pa.; Proctor's Lynn Theatre, Lynn, Mass.; and Grand Opera House, Bridgeport, Ct. He has also open time for New York and Boston.

The dissolution of the firm of Robson and Crane at the end of this season will probably leave one of the cleverest comedies ever written on the shelf, as it is hardly likely that either one of the partners will take Bronson Howard's play and present it alone. There is in this contingency a splendid opportunity for the establishment of a new firm, and there is no better couple for such a play as The Henrietta that presents itself now than M. A. Kennedy and Charles Coote, who are both popular and clever.

Alice Brown and Mrs. Sol Smith are in London. Miss Brown wrote upon arrival to THE MIRROR: "We have had a magnificent trip. Everything and everybody congenial. My mother was only sick for a day. The trip was jolity itself." The usual charitable performance was given by the passengers of the *City of Rome* who "could do something." Joseph Frankau took part, and Miss Brown was one of the ushers. The receipts were about \$55. The programme announced that carriages might be ordered at 10 p. m.

The date of the first performance of The Kaffir Diamond at the Broadway Theatre has been changed to Tuesday evening, Sept. 11, owing to the desire of the management to have a thorough dress and scenic rehearsal, which could not be had until the stage was thoroughly cleaned. The rehearsals, which are now in their third week, indicate great proficiency on the part of the ladies and gentlemen of the company, and as all the artists and mechanics of the theatre show the confidence and enthusiasm of the management, one of the smoothest first nights of the season may be looked for.

Richard Mansfield has found a profit in Dr. Jekyll and Mr. Hyde from the very first night in London, and the play is likely to run during the entire four months at the Lyceum. No other play produced in London for years has stirred up so much criticism and comment. To the critical eye of the manager, all the newspaper talk, cartooning and other comment means tremendous advertising, that he holds will attract all London in a month when the season begins. United States Minister Phelps wrote to Richard Mansfield as follows, after witnessing the latter's London debut. "I was proud of the American company and the perfect taste and propriety of the whole production. It was an eminent success very much discussed."

The Bijou Opera House, newly decorated and under the new management of J. Wesley Rosenquest, will be opened on Monday evening next. The attraction, which will continue for four weeks, will be Roland Reed in *The Woman Hater*, which met with such favor at the Fourteenth Street Theatre last season. The present season just closed at the Boston Museum by Mr. Reed has been the greatest, both from an artistic and financial standpoint, he has yet played in that city, both the play and star having met with marked success. "The company in support of Mr. Reed," says Manager Jack, "has been selected with a care to their fitness for the respective parts in *The Woman Hater*, and he has succeeded in surrounding himself with a cast of exceptional strength. The stage appointments will be entirely new, and the scenery has been painted expressly for this production by Homer Emons, the artist of the Fourteenth Street Theatre."

PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

souvenir from C. D. Hess, manager of the Hess Opera Co., which closed a very successful season at Milwaukee 23. The token is the one given on the occasion of Mr. Hess' testimonial benefit, and includes a repertoire of all the songs played during the season.

JANESVILLE.

Myers' Opera House (P. L. Myers, Jr., manager): Alberta Damon opened the season 23 at 24 with Scarecrow to good business. Next, Haverly's Minstrel Sept. 1. Then, J. H. Brown is creating a new theatre at Pope's Springs, and would like to hear from all variety acts.

MADISON.

Deaton Opera Co., 27-week; Mattie Vickers, Sept. 2; Thomas Keene 12.

CANADA.

TORONTO.

* Opera House (Shaw and Jacobs, managers): Opened its doors for the season of 23-24 on the 21st inst. with the play Under the Last Will, which was interpreted by a very fair cast, although the play itself appeals entirely to the juvenile gallery crowd. The theatre has been "touched up" during the summer and looks brighter and more cheerful than ever. This week will open the Fall season on the 28th. So Smith Russell in Bewitched will be the attraction.

WINNIPEG.

Princess Opera House (W. H. Leach, manager): Dan Smith Sept. 7, 23-24.

MONTREAL.

Theatre Royal (Spartow and Jacobs, managers): Under the Gaslight to crowded houses week of 23. This piece is very well staged, the railroad scene and the river by night being particularly fine. D. R. Young, as Scrooby, gave a careful rendition of the role, whilst Nellie Gorman and W. J. Sullivan, as Peachblossom and Bermuda, respectively, brought down the house with their songs and dances. Estelle Sprague also deserves mention for the pleasing way in which she rendered the small part of Pearl Courtland. This week, One of the Finest; next, Florence Bladley.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES.

ANNIE PICKLEY CO.: Boston Sept. 17-four weeks.

ARABIAN NIGHTS CO.: St. Louis Sept. 17.

A NIGHT OFF CO.: Hanover, Pa., Sept. 17.

A POSSIBLE CASE CO.: Rochester, N. Y., Sept. 17.

BEANS MONEY CO.: Worcester, Mass., Sept. 10.

ADONIS CO.: Asbury Park, N. J., Sept. 1.

ARTHUR REHMAN CO.: Yonkers, N. Y., Sept. 17.

A BUNCH OF KEYS CO.: Mattitikon, N. Y., Aug. 30.

ELIZABETH, N. J., Sept. 17.

AROUND THE WORLD IN EIGHTY DAYS CO.: Springfield, Mass., Aug. 30, Holyoke 31, N. Y. City, Sept. 3.

ALBERTA GALLATIN CO.: Lynchburg, Va., Sept. 5.

A COLD DAY CO.: N. Y. City Sept. 10-week.

ANDERSON'S DRAMATIC CO.: Clay Centre, Kan., Aug. 30-31, Washington Sept. 1, Beatrice, Neb. 3-week; Crest 10, Newark 12, York 13, Grand Island 13, Central City 14, Columbus 15, Fremont 17, Plattsmouth 18-23, Hastings 24-28.

BLACK FLAG CO.: Troy, N. Y., Aug. 27-week.

CORNER GROCERY CO.: N. Y. City, Aug. 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

C. A. GARDNER'S OUR KARL CO.: Buffalo, N. Y., Aug. 27-week; Detroit Sept. 3-week; Indianapolis, Ind., 10.

CHICAGO COMEDY CO.: Mt. Pleasant, Ia., Aug. 27-week.

CARLTON TODD CO.: Cleveland, O., Aug. 27-week.

COLEMAN CO.: Minneapolis, Minn., Aug. 30-Sept. 1; Omaha, Neb. 3-week; San Francisco, Cal., 17-23 weeks.

CHIP OF THE OLD BLOCK CO.: Grand Rapids, Mich., Aug. 27-week; Chicago Sept. 2-week.

CHARLES E. VANDERBILT CO.: Minneapolis, Minn., Aug. 27-week; St. Paul Sept. 3-week; Milwaukee, Wis., 10-16 weeks; Chicago 16-20 weeks.

CLAIRE SCOTT CO.: Fall River, Mass., Sept. 5.

CIVILTY SLIPPER CO.: Chicago, Ind., Sept. 10-16 weeks.

CORSA VAN TASSEL CO.: Warren, Pa., Aug. 31, Greenville, Sept. 1; Kent, O., 3; Akron 4, Mansfield 5, Sandusky 6, Findlay 7, Lima 8, Springfield 10, Dayton 11.

CRANFORD-ANDERSON CO.: Philadelphia Aug. 25-Sept. 1, Boston 10-week.

DONN DAVIDSON CO.: Wilmington, Del., Sept. 3-4, Lancaster, Pa., 6-8, Elmira, N. Y., 12, Detroit 16-week.

DAILY VACATION CO.: Boston Aug. 27-28 weeks.

DEANMAN THOMPSON: New York, Aug. 30-indefinite.

DARK SECRET CO.: New York City Sept. 3-2 weeks.

DRIFTING APART CO.: Williamsburg, N. Y., Sept. 3-week.

EDWIN HANFORD CO.: Chicago Aug. 27-week.

EDWIG GOODRICH CO.: Fort Smith, Ark., Aug. 27-week; Little Rock Sept. 3-week; Springfield, Mo., 10-week.

E. T. STETSON CO.: Evansville, Ind., Aug. 27-week.

ESSA KENDALL CO.: Wheeling, W. Va., Aug. 27-week; Pittsburgh Sept. 3-week; Washington 10-week.

EDWIN A. DEN CO.: Hastings, Pa., Aug. 30, Altoona 31, Chicago Sept. 2-week.

ETHELLE CLAYTON CO.: N. Y. City, Oct. 1-four weeks.

ETHEL COGWEEL CO.: Pittsburgh, Pa., Aug. 27-week.

EMMA FRANK'S DOTY CO.: Rochester, N. Y., Aug. 27-week; Montreal, Can., Sept. 3-week; Hartford 10, Galt 11, Guelph 12-13, St. Thomas 17-20.

FATE CO.: Pittsburgh, Pa., Aug. 27.

FASCINATION CO.: N. Y. City Sept. 10-week.

FRANK DANIEL CO.: Chicago Aug. 18-20 weeks; Detroit Sept. 3-week.

FREDERICK LORANGER'S DRAMATIC CO.: Middleville, Mich., Aug. 30-31; Caldoon, Sept. 3-4.

FLOYD CAULFIELD CO.: Augusta, Me., Aug. 30, 31, Brunswick 3-5, Waterville 6-8, Bar Harbor 10-week; Lewiston 17-week; Bath 24-26, Biddeford 27-30.

FLORENCE COMEDY CO.: Toronto, Can., Sept. 17-week.

FISHER'S GOLD DAY CO.: Gettysburg, Pa., Aug. 30; Shamokin 1, Ashland Sept. 1, Milton 3, Sanbury 4, Bloomsburg 5, Latrobe 6, Newark, O., 7, Dayton 8.

FRANK I. FRANK'S CO.: N. Y. City Aug. 27-week.

FRANCIS R. WATSON CO.: Rochester, N. Y., Sept. 3-week; Greenport, Can., Sept. 3-week; Kokomo 10-week; Frankfort 17-week; Valparaiso 24-week.

GUS WILLIAMS CO.: St. Louis Aug. 27-week.

GOLDEN GIANT CO.: New York Aug. 27-week.

GRANDFATHER'S CLUCK CO.: Hoboken, N. J., Sept. 3-5.

GOLDEN'S DRAMATIC CO.: Paris, Mo., Aug. 27-week.

GEORGE OBER CO.: Elgin, Ill., Aug. 30; Aurora 31, Joliet Sept. 1, Kankakee 2, Streator 3, Decatur 4.

GALLAN AND HART'S LATER ON CO.: Pittsburgh, Pa., Aug. 27-week; Columbus, O., Sept. 3-week; Cincinnati 10-week; Louisville, Ky., 17-week; Nashville, Tenn., 24-week.

HOOP OF GOLD CO.: Baltimore, Aug. 27-week.

HANLON'S FANTASMA CO.: Toronto, Can., Sept. 3-week.

HAROLD LIGHTS CO.: Minneapolis, Minn., Sept. 3-week; St. Paul 10-week; Milwaukee, Wis., 17-week.

HERNIE'S HEARTS OF OAK CO.: Woodstock, N. B., Aug. 30, Houlton, Me., 31, Old Town Sept. 1.

FRANCIS R. WATSON CO.: Rochester, N. Y., Sept. 3-week; Farmington 7, Bath 8, Brunswick 10, Richmond 11, Augusta 12, Rockland 13, Portland 14.

HELEN BLYTHE CO.: Honesdale, N. Y., Aug. 30, Olean 31, Bradford, Pa., Sept. 1.

HOODMAN BLIND CO.: Chicago Aug. 25-week.

HARDIE AND VON LERER CO.: Brooklyn, E. D., Aug. 27-week.

HENRIETTE BERLIN CO.: Fall River, Mass., Sept. 10.

HIS ROYAL HIGHNESS CO.: Detroit Sept. 10.

HOLLAND COMEDY CO.: Lancaster, Pa., Aug. 30 Sept. 1.

HILARITY CO.: Ottumwa, Ia., Aug. 30, Okaloosa 31, Iowa City Sept. 1, Des Moines 3-week; Boone 10, Marshalltown 10, Waterloo 12, Cedar Rapids 13, Muscatine 14, Davenport 16.

HANLON'S LE VOYAGE EN SUISSE CO.: Philadelphia Sept. 1-week.

HELD BY THE ENEMY CO.: Baltimore, Md., August 27-week; Harrisburg, Pa., Sept. 3, Altoona 4, Johnstown 5, Uniontown 6, Connellsville 7, Zanesville, O., 8, Columbus 10-week.

H. S. SHER, HIM AND HIS CO.: St. Louis Aug. 27-week; Chicago Sept. 3-week.

HETTER BERNARD-CHASE CO.: San Francisco, Cal., Aug. 10-indefinite.

IN HIS HUNTER CO.: N. Y. City Aug. 27-week; Cohasset, N. Y., Sept. 1, Housick Falls 4, Norwich, O., 5, Odenburg 6, Mechanicsville 8, Fulton 10, Syracuse 11-12, Ithaca 13, Herkimer 14, Cortland 15.

IRVING WORELL'S CO.: Silver City, N. M., Aug. 27-week.

IMPERIAL BURLESQUE CO.: St. Louis Sept. 2-week.

JIM THE PRINCEMAN (Western) Co.: N. Y. City Aug. 27-week.

JOSEPH MURPHY: San Francisco, Cal., Aug. 13-four weeks.

JABBAR CO.: Lincoln, Neb., Aug. 30, Hastings 31, Grand Island Sept. 1, Cheyenne, Wyo., Ter., 3, La-Tamie 4, Salt Lake City, Utah, 6, 7, Ogden 8, San Francisco 10-20 weeks.

JAMES AND WAINWRIGHT CO.: Minneapolis, Minn., Sept. 1, Duluth 3, 4, Brainerd 5, Fargo, Dak., 6, Bismarck 7, Miles City, Mont., 8, Helena 10-week, Butte City 17-week; Missoula 24-week.

JAMES CONNOR ROACH CO.: Brooklyn, Aug. 27-week.

JOHN JEFFERSON CO.: Baltimore Sept. 24-week.

JOHN DILLON COMEDY CO.: Creston, Ia., Aug. 28-31.

Des Moines Sept. 3-week; Atlantic 12-14, Council Bluffs 15, Topeka, Kan., 17-week; Hutchinson 24, Newton 25, Emporia 26, Parsons 27-28, Fort Scott 29.

KATE CLAXTON: Harlem, N. Y., Aug. 27-week.

KIRKALY'S MATHEMATICS SANDOZ CO.: New York, Aug. 30-indefinite.

KIRKALY'S MATHEMATICS CO.: Chicago, Sept. 2-week.

KINDERGARTEN CO.: Hartford Conn., Aug. 27.

KAP 17 DARK CO.: Detroit, Mich., Aug. 25-Sept. 1.

Lima, O., Marion, Ind., 4, Logansport 5, Pullman, Ill., 6, Elgin 7, Aurora 8, Joliet 10, Ottawa 11, Moline 12, Des Moines, Ia., 13, Omaha, Neb., 14-15, Lincoln 17.

LITTLE PUTNAM CO.: Marion, Ind., Aug. 30-Sept. 1.

Springfield, Ill., 3, Quincy 4-5, Fort Madison, Ia., 6, M. Pleasant 7, Lincoln, Neb., 10-week.

KITTY RHODES CO.: Seneca Falls, N. Y., Aug. 30.

LYON'S COMEDY CO.: Mansfield, O., Aug. 27-week.

LOTTA CO.: Milwaukee, Wis., Sept. 6.

LITTLE'S WORLD CO.: Rochester, Minn., Aug. 30.

Mankato 31, Fort Dodge, Ia., Sept. 1, Webster City 3, Boone 4, Creston 5, Red Oak 6, Atlantic 7, Plattsmouth, Neb., 8, Council Bluffs 10, Omaha 11-13.

LAFAVETTE CO.: Sibley, Ia., Aug. 30-Sept. 1, Worthington, Dak., 3-4.

LOST IN NEW YORK CO.: Harlem, N. Y., Sept. 3.

LOST IN LONDON CO.: Detroit, Mich., Aug. 30-31, Danville 31, Greensboro, N. C., Sept. 1, Durham 3, Raleigh 4, Winston 5, Stateville 6, Newberry 12, Sportsburgh, S. C., 10, Greenville 11, Charlotte 12, Columbia 13, Charleston 14-15, Savannah, Ga., 17-18, Augusta 19, Athens 21, Orinda 22, Columbus 24.

LIZZIE EVANS CO.: Sedalia, Mo., Aug. 30-31, Kansas City Sept. 1-2, St. Joseph 10-11, Leavenworth, Kan., 12, Atchison 13, Topeka 14-15.

LYCUM THEATRE WIFE CO.: Denver, Col., Aug. 27-week; Omaha, Neb., Sept. 3-5, Kansas City, Mo., 6-8, St. Louis 10-week; Chicago 17-20 weeks.

MICHAEL STROGOFF CO.: Lynn, Mass., Aug. 30, Woodschocket, R. I., 31, Springfield, Mass., Sept. 1, Northampton 3, Lacrosse, Wis., 6, Port Henry 7, 11, Poughkeepsie, N. Y., 8, Elizabeth, N. J., 10, New Brunswick 11, Burlington 12, Morrisville 13, Harrisburg, Pa., 14, York 15, Philadelphia 17-week; Cleveland, O., 24-week.

MAUDE BANKS CO.: Woodschocket, R. I., Sept. 1, Fall River, Mass., 3.

MY PANTHER CO.: Brooklyn, N. Y., Sept. 3-week.

MAHARISHI CLARK'S CO.: Providence, R. I., Aug. 27-week.

MME. JANAUSCHKE'S CO.: Halifax, N. S., Sept. 6.

MAGGIE MITCHELL CO.: Milwaukee Sept. 24.

MRS. NEVILLE'S CO.: Paterson, N. J., Aug. 27-week.

MARTIN HAYDEN CO.: Wilmington, Del., Aug. 30-Sept. 1, Carlisle, Pa., 3, Chambersburg 6, Frederick, Md., 7-8, Martinsburg, Va., 10, Cumberland 11, 12-13, Conestoga, Pa., 13, McKeesport 14-15, Cleveland, O., 17-week.

MONTA CRISTO (James O'Neill) Co.: Jersey City, N. J., Sept. 3.

MAUD ATKINSON CO.: Lincoln, Ill., Aug. 27-week; Atlanta Sept. 3-week.

MADDERN CO.: Newport, R. I., Aug. 30.

Attleboro, Mass., 31, Brockton Sept. 1, Milford 3, Yonkers, N. Y., 4, Philadelphia 7, Boston 7, 11, Pa., 17-18, Springfield, O., 19, Dayton 20, Frankfort, Ky., 21, Lexington 22.

MORA CO.: Saratoga, N. Y., Sept. 3-week; Pittsfield, Mass., 10-week.

MURRAY AND MURPHY: Detroit Aug. 30-Sept. 1.

MAY WILKES CO.: N. Y. City Aug. 27-28 weeks.

MUGGS LANDING CO.: Mechanicsville, N. Y., Aug. 10.

Saratoga 31, Burlington, Vt., Sept. 1-2, St. Albans 3, Keosauqua 4, Keosauqua 5, Cortland 6, Syracuse 7, Lyons 8, Rochester 10, Auburn 11, Canandaigua 12, Batavia 13, Lockport 12, Suspension Bridge 15, Buffalo 17.

FRANK A. ROBINSON'S CIRCUS: Lyons, Pa., Aug. 30, Nashville 31, Hartford Sept. 1.

IRVING BROTHERS' CIRCUS: Jersey City, N. J., Aug. 27-week.

LEE'S CIRCUS: Hamilton, N. Y., Aug. 30, Norwich 31-Sept. 1.

MELAN'S CIRCUS: Wellington, B. C., Aug. 30.

NANAIMO Sept. 1.

SELL'S BROTHERS' CIRCUS: Roseburg, Ore., Aug. 30, Medford 31.

WILSON'S CIRCUS: Middleboro, Mass., Aug. 30, Wareham 31, Plymouth Sept. 1.

WHITNEY FAMILY CIRCUS: Ionia, Mich., Aug. 30.

MISCELLANEOUS.

BRISTOL'S EQUINE SHOW: Boston, Mass., June 25-indefinite.

BARTHOLOMEW'S EQUINE PARADE: Saginaw, Mich., Sept. 3-4; Grand Rapids 10-week; Muskegon 17-week; Kalamazoo 24-week.

HAROLD'S CIRCUS: Chicago, Aug. 26-indefinite.

KIRKALY'S NKAO CO.: Staten Island, N. Y., for the Summer.

MARSHALL P. WILDER: Summit Mountain, N. Y., Aug. 27, 28, 29, 30, 31, Delaware Water Gap, Pa., Sept. 4, Devon 5, Philadelphia 6.

PAIN'S BURNING OF OLD LONDON: Manhattan Beach June 18-for the Summer.

PAUL'S BURNING OF OLD LONDON: Manhattan Beach July 17-for the Summer.

WILD WEST: Philadelphia Aug. 13-indefinite.

WALTER ROBINSON CO.: Charlotte, Mich., Aug. 29-30.

St. Louis 31, Ithaca Sept. 1, Stanton 3.

ZIG-ZAG CO.: Philadelphia Sept. 3-20 weeks.

ZITKA CO.: Baltimore Sept. 3.

OPERA AND CONCERT COMPANIES.

AMERICAN OPERA CO.: Philadelphia, Pa., July 16-indefinite.

BENNETT AND MOULTON OPERA CO. (A.): New Bedford, Mass., Aug. 27-week; Salem Sept. 3-week; Lynn 10-week.

CORNER-HERMANN OPERA CO.: Louisville, Ky., Aug. 30-Sept. 1, Detroit 2-week.

CARLETON OPERA CO.: Philadelphia Sept. 17-week.

CASINO OPERA CO.: South Bend, Ind., Sept. 11.

DEUFF OPERA CO.: Brooklyn, N. Y., Sept. 24-week.

HENRIK'S OPERA CO.: Philadelphia July 8-indefinite.

MCCALL'S CO. (No. 1): New York City July 16-indefinite.

MACCOLLIN OPERA CO.: Columbus, O., Aug. 27-week.

NOSE FAMILY: Tawas City, Mich., Sept. 1, East Tawas 3-4, Oscoda 5, St. Clair 6-7, Marine City 8.

STETSON'S OPERA CO.: Providence, R. I., Sept. 10.

SPENCER'S LITTLE TYCOON CO.: Bethlehem, Pa., Sept. 5, Vincennes 6, Indianapolis 7, 8, Altoona 27, Wheeling, W. Va., 29.

QUEEN'S MATR CO.: New York Aug. 13-indefinite.

WILSON'S OPERA CO.: Cincinnati, O., Aug. 5-indefinite.

MINSTRELS.

BARLOW BROTHERS' MINSTRELS: Clinton, Mass., Aug. 10.

Hudson, N. Y., 31, Maynard Sept. 1.

DOCKSTEAD'S MINSTRELS: Jersey City, N. J., Aug. 30-Sept. 1, N. Y. City 3.

GEORGE WILSON'S MINSTRELS: Frankfort, Ky., Aug. 30, Lexington 31, Louisville 3-5, Clarksville 7, Tenn. 6, Nashville 7-8.

GOODYEAR, COOK AND DILLON'S MINSTRELS: Mayville, Ky., Sept. 1, Portsmouth, O., 3.

GORMAN BROTHERS' MINSTRELS: Atchison, Kan., Aug. 30, Leavenworth 31, Topeka Sept. 1, Kansas City, Mo., 3-5.

HAYBURN'S MINSTRELS: Chippewa Falls, Wis., Aug. 30.

JOHNSON AND SLAYTON'S MINSTRELS: N. Y. City Aug. 27-week.

MCNISH, RAMZA AND ARNO'S MINSTRELS: Owensboro, Ky., Sept. 3, Henderson 4, Evansville, Ind., 5, Vincennes 6, Indianapolis 7-8.

THATCHER, PRIMROSE AND WEST'S MINSTRELS: Boston Aug. 27-week; Orange, N. J., Sept. 4, Trenton 7, Wilmington, Del., 8, Baltimore, Md., 10-week.

VARIETY COMPANIES.

BOOTH'S CO.: Baltimore Aug. 27-week.

FARGO AND WHITLOCK'S CO.: Blair, Neb., Aug. 27-week.

HOWARD ATHLETIC SPECIALTY CO.: Bangor, Me., Sept. 10.

Gleanings of the Week.

It was a pretty mad manager who sat in an up-town exchange the other day.

"I'd give ten dollars to know where the K—company is," he said, between gritted teeth. "You can talk as much as you like about the way managers treat actors, but look on the other side and see how actors treat us! Here's a man—a Frenchman—who signed with me last season. I had his name signed to the contract. Then I heard he was going with a minstrel company. I went to the managers and showed my contract. They said they would have nothing to do with him, and he should go back to me. I was satisfied with this until I learned that their scheme was he should play with me for a time, then give his two weeks' notice and go back to them. I declined to be fooled in that way and let them have him. Now he comes to me, professes repentance and signs again, rehearses two weeks, borrows \$20, takes a wig and goes off with the K—company. It is my intention to have him arrested for theft."

The discussion in these columns as to whether an actor creates or originates a new part finds another participant in "A Palmy Day Actress," who writes THE MIRROR as follows on the subject: "In reply to T. D. Frawley's challenge to 'Indignant Dramatist,' I should like to make a few remarks on the subject of actors 'creating' parts. Mr. Frawley says: 'If we consider 'Indignant Dramatist's' absurd simile why not use marionettes or automats. Now, that is exactly what, in most cases, actors of the present day are. If they have brains, they are not allowed to use them in the matter of creating or originating a part.'

"Hesays: 'A dramatist would say, I sketched that character.' Now, as I understand it, a sketch is merely an outline, something to be filled in. I should like to ask Mr. Frawley if he thinks Booth or any other actor ever 'filled in' Shakespeare's creation of Hamlet? I have been the original of many good parts but never the 'creator'. I leave that honor to the author of the play. Mr. Frawley evidently thinks he will create the part of Jack Deering in The Quick or the Dead. That will be an impossibility, as the character has already been created by Amelie Rives. He will find on rehearsing the part that he will simply be a marionette pulled by the imaginary strings of the dramatist, whose already created ideas Mr. Frawley will be compelled to follow. Therefore I claim that the author creates and the actor originates."

Falk, who always leads in artistic photographic novelties, recently took a picture of Lavinia Shannon seated in the moon in its first quarter, a la the "goddess of night," in a familiar fanciful painting. Miss Shannon was put on some boxes, piled six feet high; her hair was upheld by a number of invisible wires to give an appearance of breezy abandon; her dress was fantastically draped about her, and then Falk pointed his lens in the right direction. The lunar body was drawn in on the negative, together with the starry firmament, and the picture when printed was found to be a decided success.

The verses by the late Fred. Marsden, entitled "Baby is Dreaming," sent by him to THE MIRROR and published just after his death, have been set to music by Alexander Spencer and published by Blake and Company, of Boston. Mr. Spencer took a good deal of care in the composition, and his melody admirably suits the sentiment of the poem. The publishers consider it one of the best vocal pieces they have issued in many years. "Baby is Dreaming" will be sung this season by Corinne in Monte Cristo, Jr., with the adjunct of an invisible chorus. Another verse by Mr. Marsden, "Only in Dreams," which appeared at the same time in THE MIRROR is also enlisting Mr. Spencer's melodious muse. It will be published shortly.

Among the advertisements in a Sunday newspaper was one to the effect that coryphees, chorus and extra girls were wanted by Mme. Beckett, and that they should call at the Broadway Theatre on Monday morning. In answer to the call several hundred girls appeared, and after waiting for a number of hours, were informed that Mme. Beckett was ill and they should call again on Tuesday morning.

The same throng came once more and were left waiting for several hours in the same way. Then Mme. Beckett appeared on the scene, and made a very short speech. She said: "Oh, good morning. Good-by!" The girls took the delicate hint and left. It is said that she inquired of one of the girls whether she could dance, and on receiving a negative reply, said: "Why, I only advertised for dancers," in the face of the fact that chorus and extra girls were also called for. A number of the girls came from distant parts and the car fare was quite an item to them.

Early in the morning a pretty woman gallops over the bridge paths in Central Park, on what a more or less credible eye witness describes as "an almost pure Arabian steed." The pretty woman is Estelle Clayton, who is bent, it is said, on more than pleasure in this matutinal equestrian exercise. Her manager is having the horse trained with a view to using him in one of the scenes in The Quick or the Dead at the Fifth Avenue. This scene is supposed to represent a runaway accident, the horse rushing on to be caught by the noble hero. Mr. Durant hasn't made up his mind

positively regarding the introduction of this episode. He seems to think that it may chance to become realistic some night and endanger the safety of his star.

The Upper House.

It is manifest, I think, that a dividing line is to be drawn among the followers of the amusement world, silently segregating an inner from an outer circle. To the latter class belong all of those who read the newspapers and accept what is written as the currency of the day and follow the crowds into the theatre and music-hall.

The other takes to itself the more select spirits and affiliates only with results flowing from the profoundest convictions and purest sources of art. And what is most gratifying, in this class are found many of the social Sanhedrim, who have not only the taste to appreciate the best and highest but the power and means to further and encourage it. These people, having accomplished all that materialism and worldliness can furnish, seek a retreat to refresh the spirits and ennoble their paths in the recognition and promotion of the art in its best aspects.

They accept no second or third rate standards; they seek to worship at the inner shrines of the temple. When they fix their attention upon new claimants for notice they do not ask the opinion of the crowd but look within themselves and to their acquaintance with the masters for guides and allies.

In the drama they think of Shakespeare and his kindred. When lyrically disposed they look reverently and lovingly to the master singers, who testify by their work to the divine element that harbors within and inspires them. In a word, the one class is dominated by materialism, realism and images and earthen ware, mere potter's work; the other demands genius and the porcelain of the gods.

A most pleasing incident of this better proclivity has summoned and is summoning to its domain the cultured women who honor and adorn society in its true realistic tendencies. These now walk forth, not in the meretricious gown of the modiste, but in the aesthetic robes that clothe and identify the true nobility of our race. With their guidance we may hope to see a new era of art heralded under a benign sky by stars of pure light and sure radiance.

NESTOR.

Gossip of the Town.

Mrs. Potter leaves Europe for this country on Sept. 15.

Mary Anderson sails on the Umbria from England on Oct. 28.

It is said that Mme. Modjeska is anxious to add Theodor to her repertoire.

The lobby of Harrigan's Park Theatre has been elegantly repapered and renovated thoroughly.

Dorothy was recently given its 700th performance at the Prince of Wales Theatre, London.

Henry E. Abbey and wife (Florence Girard) arrived from France on Monday on the La Bretagne.

Frank Willard, stage manager of Fanny Davenport's company, returned to the city on Monday last.

All the New York theatres are open this week, except Daly's, Dockstader's, the Bijou and the Standard.

Robert Stickney, the circus rider, has been engaged for Terry the Swell, which opens in Philadelphia on Nov. 12.

D. B. Hughes, the scenic artist, has returned from Cincinnati and opened a studio at 451 West Twenty-first street.

Wilhelmina Swanson has not been engaged for The Kindergarten, as previously announced. She is still at liberty.

Mme. Zelle De Lussan, Brander Matthews and Sydney Rosenfeld were passengers on the Etruria which arrived on Monday.

Nat C. Goodwin's Comedy company leaves Boston to-day (Thursday) by a special car for Minneapolis, where the season opens Sept. 3.

Little Ida Heath, a clever English juvenile dancer, has been engaged by Rich and Harris for the Howard Athenaeum Specialty company.

The regular season of the Madison Square Theatre will begin on Nov. 12 with Buchanan's Joseph's Sweetheart, which will be rehearsed in Chicago.

Richard Barker leaves England Saturday for New York by the Alaska to superintend the production of Gilbert and Sullivan's new opera at the Casino.

The new Opera House in Woonsocket, R. I., of which F. S. Weeks will be manager, is to be opened Sept. 20 with Maude Banks in Ingomar.

Rehearsals of the road Erminie company and of the home Casino company in Gilbert and Sullivan's new opera are both going steadily forward at the Casino.

Floy Crowell and her company will play the week of Sept. 10 at fashionable Bar Harbor. Her engagement will practically bring the Bar Harbor social season to a close.

Harrie Hilliard joins the Conried Opera company in Detroit next Monday night. He will alternate with R. N. Dunbar in singing the title role in The Gypsy Baron.

T. D. Frawley has been engaged for the leading role of Jack Deering in The Quick or the Dead, with Estelle Clayton's company. Mr. Frawley is now at his home in Washington.

Sam Cooper, the well-known and courteous box-office man at Harrigan's Park Theatre, has returned to his old post for the coming season, after having spent the Summer at the Oxford Club House, Long Island.

Thomas Jefferson—whose father, Joseph Jefferson, was one of the founders of the association—Clarence Handysides, James Bevins, George Olmi and Henry Pierson will be initiated on Sunday next into the Edwin Forrest Lodge of the Actors' Order of Friendship at the rooms in the Broadway Theatre. Hardly a meeting of the order passes now without an accession of new members.

Beverly Sitgreaves has been engaged by Clarence Fleming for Rosina Vokes' company in place of Isabella Irving. The season, which has been booked solid up to June next with the exception of two weeks, will open in this State on Sept. 17.

Waddy Googan will have its first production at Harrigan's Park Theatre on next Monday night. The scenes will represent a Shipyard at Red Hook, the Bowery at Night, Under the Dump on the River Front, the Willow Garden and Cafe, Old Spring Street Market and one or two conventional scenes. The original songs by Ed. Harrigan and Dave Abraham are: "Old Boss Barry," "Isabelle St. Clair," "Where the Sparrows and Chippies Parade," "Italian Joe" and "The Midnight Squad."

An English theatrical paper tells of an inveterate deadhead who recently accosted a well-known manager and asked for an "order," which is the English term for a free pass. The manager pretended not to have a card with him, and wrote the order on the applicant's shirt front, telling him to show it to the check-taker. When night came the deadhead made his appearance, only to turn away again on learning from the man at the door, who had been instructed in time, that he could not gain admittance without parting with the "order."

Two operatic artists, new to New York, will make their debut in the production of the new version of Boccaccio at Wallack's next Monday night. They are Laura Moore and a new tenor, Edmund Stanley. Added to the entire cast of Lorraine, which will appear in it, and the two new artists, there will be Laura Joyce Bell, Digby Bell and John Raffael. This will comprise the largest cast ever seen in a comic opera, and, according to Colonel McCaull, the strongest. The new version of the opera is by Harry B. Smith, author of The Begum.

MANAGERS' DIRECTORY.

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FULTON OPERA HOUSE, LANCASTER, PA.—Oct. 9 to 13, Nov. 13, 14, 17, 20, 30 and Dec. 1, 6, 7, 8, 17 to 22, Jan. 1, 2, 4, 14, 15, 16, Feb. 21, 22, 23, March 14, 15, 16, 18 to 30; April 4, 5, 6, 11, 12, 13, 15 to 24, 30 to May 13.
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GRAND OPERA HOUSE, BRIDGEPORT, CT.—Sept. 27, 28, 29; weeks of Oct. 8 and 15, 25, 26, 27; week Oct. 30, Nov. 7, 9, 10, Dec. 3, 4, 5, 13, 14, 15; week Dec. 17, Jan. 1, 2; week Jan. 7, 21, 22, 23; week Jan. 28, Feb. 14, 15, 16, 21 to 27; week March 4, 11, 13; week March 18, April 4, 5, 6, 11, 12, 13, 25, 26, 27, 29, 30, May 1, 9, 10, 11.

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May 6, 7, 8. NEWARK—Week April 15.

PROVIDENCE—Weeks Oct. 1, Nov. 19, Dec. 10, 24 and 31, Jan. 28.

PHILADELPHIA—Continental—Weeks Oct. 8, 22, Feb. 4, April 15, 22 and 29.

Lyceum—Weeks Sept. 10, Oct. 15, 22, Nov. 5 and 12. Kensington—Week Jan. 21,

March 11 and all of May.

MONTREAL—Weeks Feb. 11, March 25, May 6 and 13.

TORONTO—Weeks Oct. 8, Nov. 26, Feb. 18, April 22 and May 20, 21, 22.

BUFFALO—Corinne Lyceum—Oct. 18, 19, 20, week Nov. 12, Dec. 10, 11, 12,

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CLEVELAND—Week March 18.

CHICAGO—Weeks Oct. 29, Jan. 7, March 4, April 1 and 15.

UTICA—Sept. 6, 7, 8, 11, 12, 13, 14, 15, 27, 28, 29, Oct. 11, 12, 13, 26, 27,

Nov. 1, 2, 3, 8, 9, 10, 22, 23, 24, 29, 30, Dec. 1, 6, 7, 8, 13, 14, 20, 21, 22, Jan. 3, 4, 5, 10,

11, 12, 24, 25, 26, Feb. 7, 8, 9, March 11, 12, 14, 15, 16, week March 25, April 18, 19, 20,

29, 30, May 1, 9, 10, 11.

SYRACUSE—Sept. 24, 25, 26, Oct. 1, 2, 3, 8, 9, 10, 22, 23, 24, 29, 30, 31, Nov. 5, 6,

7, 12, 13, 14, 19, 20, 21, 26, 27, 28, Dec. 3, 4, 5, 10, 11, 12, 17, 18, 19, 31, Jan. 1, 2, 7, 8, 9,

21, 22, 23, Feb. 11, 12, 13, 18, 19, 20, 25, 26, 27, March 18, 19, 20, April 15, 16, 17, May 2,

3, 4, 6, 7, 8, 13, 14, 15.

PATERSON—Week Oct. 29, Nov. 15, 16, 17, 22, 23, 24, week Dec. 10, week

Feb. 11, 21, 22, 23, March 4, 5, 6, 14, 15, 16, week March 25, weeks April 15, 22, 29

READING—Sept. 27, 28, 29, Oct. 11, 12, 13, 15, 16, 17, 29, 30, 31, Nov. 2, 3, 5,

6, 7, Dec. 3, 5, 6, 7, 8, 13, 14, 15, 17, 18, 19, 27, 28, 29, Jan. 14, 15, 16, Feb. 14, 15,

16, 18, 19, 20, March 1, 2, 7, 8, 9, 11, 12, 13, 21, 22, 23, 25, 26, 27, week April 15,

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